

CLIFFHANGER

No. 3

IN THIS ISSUE:
The Adventures of Sir Galahad;
Black Arrow;
The Broken Coin - part 2;
Noel Nell;
Richard Simmons;
and more.



Suck in your breath! Welcome to CLIFFHANGER and the chills and thrills of the movie chapter plays. Movie serials were special and are enjoying new audiences across the country thanks to PBS series and VCRs. It is our desire to help this new audience as well as older fans who grew up with these chapter plays to relive and better understand this particular art form.

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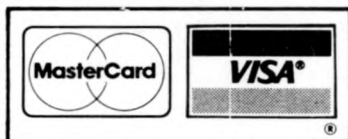
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THIS 'N' THAT

by Linda and Ron Downey, Editors



January 18, 1984

Dear Friends and Subscribers,

Since we don't have much space this issue because of the last article being longer than anticipated and having to be continued below, we want to wish all of you belated Happy Holiday's and hope that this year is a healthy and prosperous one for you and yours.

We are pleased to say that material and photos seem to be coming in better now. Next issue will have a nice article on Rod Cameron and possibly if space allows a piece on Tom Tyler. Robert Pilk is going to send us more interviews plus Paul Dellinger and John Rutherford are supplying us more serial chapter by chapter coverage.

Our production schedule has been altered slightly because we have had to bring our printing back in house because of a 50% increase in printing costs. Thank you for being patient. Lots more good things will be coming your way during the new year.

To be continued next issue.

Your Friends,
Ron & Linda

★★★★★★★★★★★★★★★★

Continued from page 50

show got underway. Then we would hear Sutton's voice over the barking of the dogs, "On King! On, you Huskies!" The series was set in the 1890s, the gold rush days of the Yukon.

Simmons said he did some work on both the SGT. PRESTON and LONE RANGER radio shows. Like John Todd, both Sutton and Beemer had been Shakespearian actors, he said. He said Sutton had wanted to continue his Sgt. Preston role in the television series, but was not athletic enough.

"Any kind of an action thing is tough. You do all the fighting, you do all the riding. You earn your money," Simmons said. "Radio isn't like that."

Just as he had three black horses for his serial, Simmons had three dogs in the TV series — one for the scenes where the animal had a long run (the producers didn't want to wear out the "acting" dog), one to help pull sled (the other huskies wouldn't accept the acting dog as part of the team; they would bite him) and one who was actually called King "along with many other things," Simmons joked.

One thing King did not do was bark on cue. The barks had to be dubbed into the soundtrack later.

But he and Simmons got along well. "He followed me around all the time, kind of like he **was** my dog," Simmons said. He was a malamute dog, and Simmons said he proved to be a friendly working partner.

In filming the TV shows, the cast would do exteriors at Aspen, Colorado, for many episodes at once, and then do the interiors later. It was tricky work, keeping track of who was wearing what clothes when matching the exteriors and interiors for the various shows.

On radio, SGT. PRESTON started out with a horse named Blacky but later retired him and got a new mount named Rex. It was Rex, a black horse, that was seen in the TV series.

"He liked kids and women," Simmons recalled. He said he eventually gave the horse to a little girl who lived near Los Angeles and used to ride him.

Simmons recalled George Trendle as a tough boss, a man who knew exactly what he wanted. But Simmons said he was not so attached to the Preston role that he would take a lot of gaff rather than give it up. When Trendle realized that, he would back down on some of his demands to him, Simmons said.

The TV shows were made quickly, in a matter of days. "And strangely enough, those shows are still on the air. They've never been off the air. They were dubbed in every language in the world," Simmons said.

He recalled visiting a friend in Tokyo some years ago. The friend told him to meet at a certain bar at a certain time. When Simmons showed up, he saw why his friend had so carefully specified the time and place. The TV set in the bar was playing one of the SGT. PRESTON shows.

"And all of a sudden I come on and I'm speaking Japanese, just like an expert," Simmons laughed. He said as much to his friend. "I can hardly wait to hear that dog bark in Japanese," his friend replied.

In recent years, Simmons has been director of activities at a \$6 million adult resort mobile home community in Carlsbad. He and his wife of 40 years now have two grown children. Simmons says he doesn't miss the movie and TV work, but he does remember it fondly.

—PD



The Lady of the Lake (Lois Hall) presents the great sword Excalibur. **On the Front Cover:** Bartog (Don Harvey) henchman of the Black Knight and Ulric. Both are scenes from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [Both WOY Collection.]



Galahad (George Reeves) kneels before King Arthur (Nelson Leigh), Morgan LaFay (Pat Barton), Merlin (William Fawcett), Lancelot (Hugh Prosser), Sir Kay (Jim Diehl) and Sir Bors (Charles King) (right to left) at Camelot in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

The Adventures of Sir Galahad

by John H. Rutherford

Cast

Technical Credits

Copyrighted.....December 22, 1949
 Distributor.....Columbia
 Length.....15 Chapters - B&W
 Genre.....Historical-Adventure-Serial
 Director.....Spencer Bennet
 Producer.....Sam Katzman
 Screenplay.....George Plympton,
 Lewis Clay and David Mathews
 Film Editors.....Earl Turner
 and Dwight Caldwell

George Reeves.....Sir Galahad
 Charles King.....Sir Bors
 William Fawcett.....Merlin
 Pat Barton.....Morgan la Fay
 Hugh Prosser.....Sir Lancelot
 Lois Hall.....Lady of the Lake
 Nelson Leigh.....King Arthur
 Jim Diehl.....Kay
 Don Harvey.....Bartog
 Marjorie Stapp.....Queen Guinevere
 John Merton.....Ulric
 Pierce Lyden.....Cawker
 Leonard Penn.....Mordred



Sir Lancelot (Hugh Prosser) greatest knight of King Arthur's round table in this publicity photo for **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]



Merlin (William Fawcett) casts a spell over Galahad (George Reeves) in the enchanted forest in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Introduction

THE ADVENTURES OF SIR GALAHAD was the only sound serial to treat the days of Knighthood. This serial is about the famous knight Sir Galahad from the King Arthur legend of British literature. Many feature films have been made about King Arthur and his Knights of the Round Table. The difficulties of production in a historical epic of this sort are many. Thus for a "B" serial to attempt such an effort was remarkable. Most serials have been set in the old west or modern times where costs could be handled better.

Chapter One THE STOLEN SWORD

The story opens in King Arthur's court where two knights, Sir Bors and Sir Mordred defeat two other knights in a jousting tournament. They they are challenged by an unknown young knight who defeats them one at a time. He reveals himself as Galahad and is accepted as one of King Arthur's aspirants to knighthood.

As his first duty, he is assigned to guard the famous sword of King Arthur, Excalibur, which hangs in the castle at Camelot. But a mysterious hand places a drug in the wine Sir Bors brings him and he falls asleep on duty. A black knight in full armor steals Excalibur, while Galahad sleeps.

The next day when the theft is discovered, King Arthur is furious because the sword is said to be invincible and he could never be defeated with the sword in his hand. Galahad is dismissed in shame.

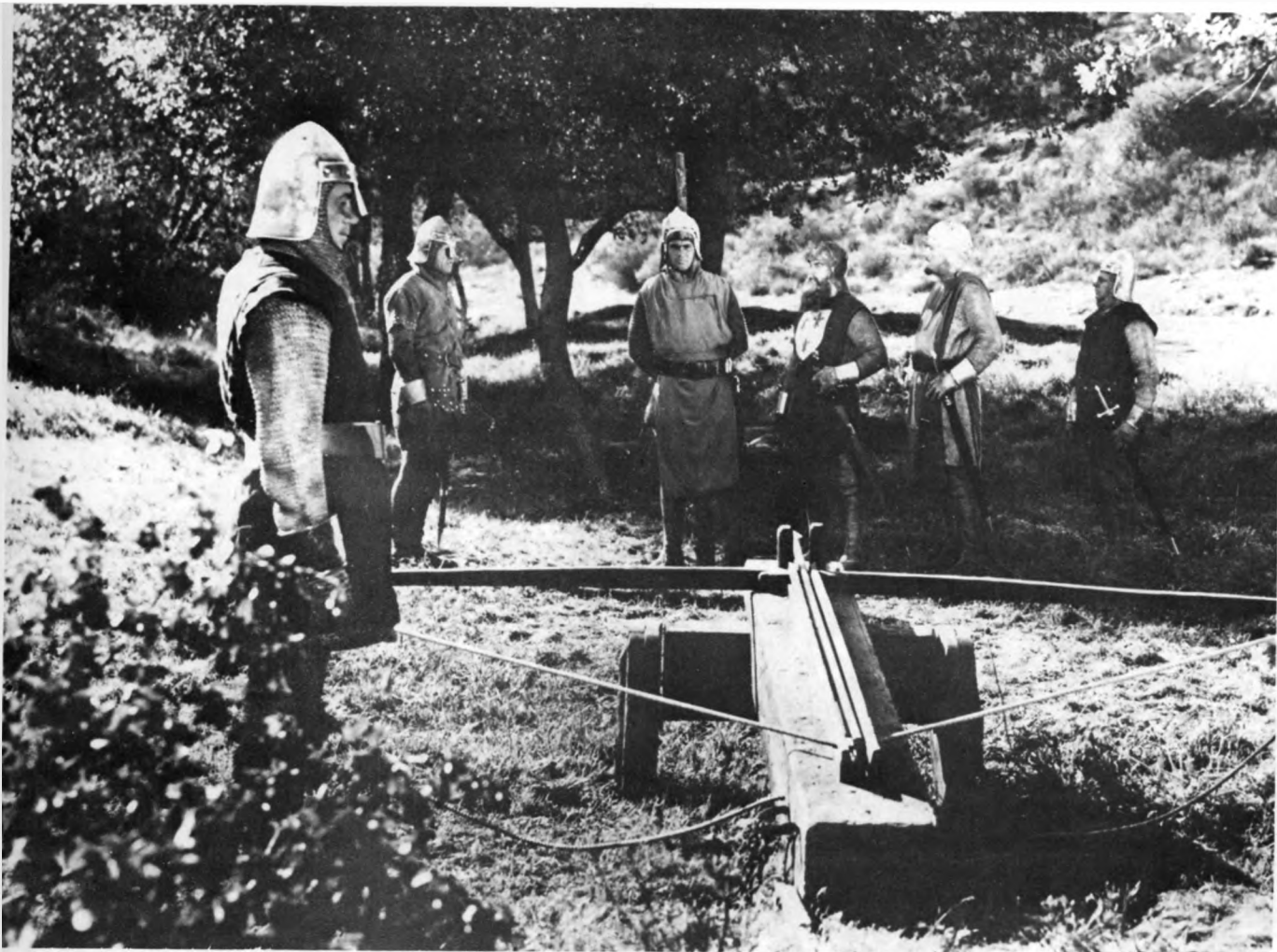
Almost immediately word comes that Saxons are attacking Britain! Arthur and his knights ride out to meet the Saxons. Since the shortest way is through the enchanted forest, Galahad ignores the warning of Sir Bors and plunges into the wood. There Merlin appears to Galahad and warns him to leave. But Galahad persists and Merlin encircles him with a ring of fire and has a large tree pin his arms with its limbs. Galahad appears helpless.

Chapter Two GALAHAD'S DARING

Bewitched by Merlin, Galahad is about to be con-



Mordred (Leonard Penn) son and nephew to King Arthur who plots to take King Arthur's throne in this publicity still for **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]



Galahad (George Reeves) is tied to a stake and menaced by the giant bow. Ulric (John Merton) and Bartog (Don Harvey) look on in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

sumed by a ring of fire. But the Lady of the Lake appears and with her help he throws off the spell and frees himself. Merlin vanishes. Then Galahad is attacked by a strange knight on horseback. Galahad defends himself only to have the knight disappear.

Meanwhile, the mysterious Black Knight sends Excalibur to the Saxon king, Ulric, by his chief henchman named Bartog. Galahad sees him leave the castle on horseback with the sword strapped across his shoulders and gives chase. But one of Bartog's men engages Galahad in combat while Bartog continues on. Galahad slays the henchman and continues the chase.

At the Saxon camp guards are alerted to await Galahad and attack him. But Galahad defeats them also and sneaks up on the Saxon king's tent. He overhears Ulric and Bartog plotting to ambush King Arthur and his men on the way to attack the Saxons.

But Galahad is discovered and guards pursue him. Once again Galahad bests them and escapes. He rides to warn Arthur of the ambush. Riding ahead of the Saxons, he is knocked off his horse in front of the charging steeds of the Saxons who are close behind him. He lies unconscious as the horde

gallops directly toward him.

Chapter Three PRISONERS OF ULRIC

Galahad lies unconscious as the horses of the Saxons charge toward him. But he regains his senses in time to roll aside and the cruel hoofs of the Saxon horses miss him.

The Saxons attack Arthur and his knights in a fierce horseback battle. Sir Bors is beset by two Saxons when Galahad comes to his aid. But the battle goes against King Arthur who is without his great sword, Excalibur. They retreat to Camelot where the Saxons prepare a siege of the castle.

Galahad and Bors disguise themselves - Bors as a woman driving a peddler's cart taken from a traveling peddler. They enter the Saxon camp. Meanwhile Ulric shows Bartog his secret siege weapon - a ballistic spear - which he plans to use against Camelot.

Bors receives unwelcome attention of the Saxon guards (a little levity) as he is escorted into the camp. His dress accidentally rips and he is exposed



Galahad (George Reeves) presses the attack on the Saxons in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

as a spy. The Saxons take him prisoner. Meanwhile Galahad has slipped off and overhears Ulric's plan of attack on Camelot. Merlin appears in Ulric's tent and tells him where the weakest point of Arthur's defense is. He orders Ulric to place Excalibur on the table and places a spell on it that holds the sword to the table. Then he disappears.

Galahad then leaves to rescue Bors. After freeing Bors, Galahad sends him to warn Arthur while he guard the rear. But he is attacked and captured by the Saxons. They take him to Ulric for questioning. Galahad is tied to a stake for safekeeping.

When Bors returns to rescue him, a fight breaks out and the giant spear is aimed directly at Galahad. During the battle between Bors and the guards, the bow is accidentally discharged at Galahad.

Chapter Four ATTACK ON CAMELOT

The huge arrow aimed at Galahad speeds toward him, but he manages to duck and evade the giant missile. Then he rolls on the ground to free himself and helps Bors defeat the Saxon guards. They

escape on horseback.

Meanwhile back at the castle, Arthur is reminded of the theft that occurred while under Galahad's protection. Arthur orders the arrest of Galahad and Bors. He further orders that they be slain on the spot if they resist.

As the two heroes approach the castle, they are recognized and arrows are fired upon them. But under a flag of truce, they manage to enter the castle. Sir Kay arrests them, but Lancelot has them taken to King Arthur. The King accuses them of deserting in battle, but Galahad tells Arthur of the impending attack by the Saxons upon Camelot's weak point. He also accuses Merlin of treachery, but Merlin counters by accusing Galahad of treachery instead. Arthur believes Merlin and has Galahad and Bors taken to the dungeon.

In the dungeon Morgan la Fay appears to them and brings help to them - writing material and a talisman from Merlin. She then casts a spell upon the guard and releases the prisoners from their dungeon.

Galahad insists upon returning to the Saxon camp, although Bors warns him that he is signing



Galahad (George Reeves) tries to capture Merlin (William Fawcett) in the enchanted forest in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

his own death warrant. Galahad and Bors then sneak back into the enemy camp, but Bors falls down, alerting the guards who attack them. They are overpowered and taken to Ulric. Galahad tells Ulric that they have changed sides and have message from Merlin. When the Saxons are suspicious, Galahad gives them Merlin's ring as a sign that they speak the truth. The message from Merlin orders the Saxons to change their attack. They obey but place Galahad and Bors under guard as they press the attack, following the new battle plan.

As the Saxons follow Galahad's plan, they ride into Arthur's ambush. His men being pressed, Ulric brings up a ladder with which to scale a cliff and counterattack Arthur. He sends Galahad up the ladder first to face the English soldiers at the top. As Galahad forces his way to the top, the ladder is pushed off the top by spearman and Galahad falls back into the chasm.

Chapter Five GALAHAD TO THE RESCUE

As the ladder falls over, it hits a large boulder,

allowing Galahad to drop to the ground, unharmed. He immediately attacks the Saxons from the rear, helping the English knights in battle with them. Bors leap to help him and they repel the Saxons. Just then Ulric rushes up with Excalibur to fight Galahad. The battle is fierce, but Lancelot comes up with more help for the two daring heroes. Galahad captures Excalibur from Ulric and the Saxons flee in the face of the magic sword. Galahad, Bors and Lancelot and his men follow two trails left by the fleeing Saxons. Lancelot and his men are ambushed by Saxons on one trail. Using bolos, the Saxons capture Lancelot.

Bors and Galahad follow the other trail. Ulric and his archers ambush them also. But Galahad and Bors outflank the archers and continue their chase of Ulric. They come upon the Saxons who have Lancelot and his men as prisoners. Bors disguises himself as a peasant and with a cast enters the Saxon camp as an armor repairer. He gets the attention of the Saxon guards while Galahad goes to free Lancelot who is tied up in a nearby cave. The mustache that Bors is weaving falls off as he is talking to Ulric and his men. When he is recognized, he



Galahad (George Reeves) in disguise listens to plotting by Bartog (Don Harvey) and henchman in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

paces off in the cart. The Galahad and Lancelot escape from the cave with Saxons close behind them.

But they are able to return to Camelot safely where Galahad attempts to return Excalibur to King Arthur with his own hands as he promised. However, Mordred demands the sword to give to Arthur. Merlin appears and claims that the sword is false. He claims the sword and accuses Galahad of treason. Mordred orders Galahad beheaded immediately and he is forced to his knees to be slain.

Chapter Six PASSAGE OF PERIL

As Galahad is about to be slain, King Arthur enters and stops the execution. He asks why Galahad has been condemned. Sir Kay replies that the sword Galahad has brought is a counterfeit. Arthur asks Galahad to explain this. Galahad claims he was fooled by the fake sword and Arthur believes him when he tells of following Bartog from Camelot to the Saxon camp. Galahad asks Arthur to allow him to seek out Bartog to locate the real Excalibur.

Arthur frees him for the quest.

Galahad and Bors set out on horseback, but are ambushed by two archers who also warn the Saxons of their approach. As the archers shoot their arrows, Bors draws their attention while Galahad creeps up on them. Galahad chases off the archer's horses. Then he and Bors continue to the Saxon camp.

At the camp Galahad sneaks up on the Saxon guard and knocks him unconscious. He overhears Ulric roaring about his defeat. Ulric accuses Bartog of treachery. Bartog says the Black Knight has deceived them both. He vows that he will return to Camelot to get the real Excalibur or he will reveal him.

Galahad follow him back to Camelot, but his noise alerts the Saxon guards. However, he cuts the girths of their saddles and the Saxons fall off their horses as they try to chase Galahad. Bors rejoins Galahad as they follow Bartog. At the castle they observe him enter through a secret door in the castle wall. Galahad follows him into a tunnel when suddenly spears come out of the wall as it closes upon him.



The Lady of the Lake (Lois Hall) presents the great sword Excalibur to Galahad (George Reeves) in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Chapter Seven UNKNOWN BETRAYER

As the walls with spears close, Galahad uses his sword as a brace to stop them. He climbs back out of the tunnel where Bors asks him if he isn't going the wrong way. Galahad directs Bors to follow him back into the tunnel. Bors pats his large stomach and says, "a small opening for such a large object." They enter the castle, following Bartog's path. But Bartog is taken by Arthur's men. Sir Kay recognizes him and demands Excalibur. Then he has Bartog taken into the dungeon.

Galahad goes to King Arthur and asks that Bartog not be executed because he suspects that the Black Knight will attempt to free him. He convinces Arthur that there is a traitor within his ranks and Arthur agrees to allow Galahad and Bors set a trap for the Black Knight in the dungeon.

While Bors and Galahad wait in hiding for the Black Knight, he overpowers the dungeon guard and frees Bartog. As Galahad and Bors leap out and fight with them, Bartog manages to put a barrel over Bors and together, he and the Black Knight force Galahad

back into a cell where they lock him in. Then they escape through the tunnel and ride off.

Sir Kay and his men arrive at the dungeon to find Bors and Galahad trapped. He orders their arrest, but Galahad locks them in the cell, frees Bors and the two go after Bartog and the Black Knight.

Meanwhile the Black Knight convinces Bartog to double-cross Ulric and join him in fomenting an uprising against Arthur. He sends Bartog to the Ramshead Inn to meet his henchman, a scarred man.

Bors and Galahad are on their trail and they come to a hut (that looks a lot like a western shack). Bors enters in disguise and finds out that the plotters of the uprising are at the inn. Bors and Galahad in disguise go to the inn. As they eavesdrop on Bartog and the scarred man, Sir Kay and his men enter, looking for Galahad. A general fight ensues as Kay and his men try to take Galahad and Bors. The Black Knight enters the second floor hallway and sees Galahad fighting beneath a huge candleabra. He cuts the rope so that it falls on Galahad.



Sir Bors (Charles King) and Galahad (George Reeves) sneak up on the Saxon camp in this scene from Chapter 5 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Chapter Eight PERILOUS ADVENTURE

Galahad dodges the falling candleabra as it crashes to the floor. He is unhurt. Then Sir Kay engages the Black Knight in swordplay. As the Black Knight is about to kill Sir Kay, Galahad comes to his rescue. But then Sir Kay turns on Galahad and engages him in the fight and the Black Knight escapes in the confusion.

The innkeeper (Ray "Crash" Corrigan) who wears a black patch over one eye tries to flee but Bors trips him. Galahad is surrounded by Sir Kay's men, but manages to back up the stairs to the second floor where he escapes across the roof of the inn. He leaps on to a horse brought up by Bors and they ride off.

As Bors and Galahad try to locate the camp of the Black Knight, Bartog and he are there plotting further mischief. The Black Knight tells Bartog that he must return to Camelot before his absence is discovered by Arthur.

At the castle Lancelot reports to Arthur that Ulric has fled and is hiding, but that he has left a cache

of arms behind. But Excalibur is not among them. King Arthur sends Lancelot and his men after the arms.

Meanwhile Bors and Galahad have followed one of the Black Knight's messengers as he goes to the secret camp. They watch him signal to enter the camp and use the same signal to fool the guards although Bors almost blows it when he attempts to make the signal. Then they follow the messenger to Bartog as he reports Lancelot's task. The message orders the outlaws to ambush Lancelot's force.

But then Galahad is discovered by a guard and he uses his helmet to knock the guard unconscious. Bors disposes of another guard in like fashion. They race to warn Lancelot who returning with the arms in wagons. Just as they ride up to give the alarm, the outlaws attack the column. In the battle Kay and Mordred attack Bors and Galahad. One of the outlaws gains control of a wagon and drives it off. Galahad pursues the wagon, leaps into it and engages the driver in a fight. The runaway wagon crashes over a cliff.



King Arthur (Nelson Leigh), Lancelot (Hugh Prosser) and Sir Kay (Jim Diehl) look on as their men battle the Saxons in this scene from Chapter 5 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Chapter Nine TREACHEROUS MAGIC

As the wagon goes over the cliff, both Galahad and the outlaw are thrown clear. Galahad is knocked unconscious but otherwise unhurt. As he comes to, Bors rides up with his horse. They they observe Arthur's knights continue their journey to Camelot with the rest of the weapons, having overcome the outlaws.

That night Galahad and Bors return to the Ramshead Inn. After entering the inn in disguise, they overhear Bartog in the backroom with the outlaw leader. But the one-eyed innkeeper (Corrigan) recognizes them and has his men surround them quietly. As the outlaws attack, Galahad manages to escape, but Bors is taken prisoner.

Galahad returns to Camelot secretly and meets with Lancelot to tell him he overheard that the Black Knight will be at the Inn the next afternoon with Excalibur. Lancelot takes Galahad to Morgan la Fay who gives him a magic ring which will allow him to disappear one time.

Galahad returns to the inn the next day and sneaking in, is able to release Bors. Outside the Black Knight appears on the second floor porch and urges his men to attack Camelot. Bartog shows the men Excalibur and Galahad rushes up to challenge him. As Galahad fights to reach the sword, the Black Knight takes it and uses it against him. Realizing that he is helpless against the invincible sword, Galahad tries to use the magic ring to disappear. But it fails to work and the Black Knight uses the sword to force Galahad over the railing.

Chapter Ten THE SORCERER'S SPELL

Galahad falls upon a group of men fighting below and lands unharmed. He and Bors escape to their horses and flee, closely followed by the Black Knight's men. Managing to elude them, Bors and Galahad go to Ulric's camp to tell him of Bartog's treachery in aiding the Black Knight. To secure safe entrance into Ulric's cave, Galahad shoots an arrow carrying a message into the cave. It tells Ulric to



Galahad (George Reeves) closes in to free Lancelot (Hugh Prosser) from enemy clutches in this scene from Chapter 5 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

come to a canyon the next morning where he can get Excalibur.

Ulric meets Galahad and Bors in the canyon where he is told of Bartog's betrayal. But Ulric has secretly brought his men with him and they attempt to take Bors and Galahad. The two heroes flee on horseback with Ulric's men close behind them. Merlin appears and, with a spell, causes them to fall unconscious from their horses. Ulric has them taken to his camp and lashed back-to-back to a tree. Galahad again tries to convince Ulric of Bartog's treachery, but Ulric has his archers prepare to execute them. Merlin then reappears and advises Ulric to allow Bors and Galahad to go with him to prove they are right about Bartog.

Galahad leads Ulric to the inn where Ulric forces him to lead his men in an attack on the Black Knight's men. But the innkeeper (Corrigan) observes their approach and alerts the outlaws. A general hand-to-hand battle ensues. The Black Knight appears on the upper porch and Ulric has an archer let fly an arrow at him. It misses and the Black Knight brandishes Excalibur. He forces Ulric back when Merlin appears and causes Excalibur to fly to

his hand. The Black Knight flees with Galahad after him and Ulric's men after Galahad.

The Black Knight loses Galahad and he finds himself trapped on a bank over quicksand. He grabs a vine and swings out over the barrier, but Ulric has his archer shoot an arrow which cuts the vine and Galahad falls into the quicksand. Ulric and his men leave Galahad sinking into the muck.

Chapter Eleven VALLEY OF NO RETURN

Sir Bors has followed Ulric and his men. He comes upon Galahad in time to pull him out of the quicksand with a tree limb. Then Galahad and Bors hunt for the Black Knight's trail and find a horseshoe his horse has thrown. Following the trail, they come upon Mordred and his men also after the Black Knight in a nearby cave.

In the cave they find the armor of the Black Knight and also Excalibur which is stuck into the cave wall. Both Galahad and Mordred struggle over the sword in an effort to pull it free from the stone. But Merlin appears and takes the sword, leaving Galahad and



Galahad (George Reeves) and Bors (Charles King) are menaced by a gang of ruffians led by Eddie Cobb (with patch) in this scene from Chapter 9 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [Woy Collection.]

Mordred fighting.

Galahad knocks Mordred unconscious. Then he and Bors evade Mordred's men, following Merlin into the enchanted forest. Bors is almost trapped by a tree with limbs like arms, but he escapes by using his sword. They follow Merlin into the Valley of No Return. There they find that Merlin has again placed the sword in a stone. When they try to pull it out, Merlin causes their hands to stick to the hilt. Merlin appears to them and advises them to take the sword to King Arthur. As Merlin leaves, he causes several knights to appear and they rush toward him on horseback. Galahad draws Excalibur as the horsemen ride over him.

Chapter Twelve CASTLE PERILOUS

As the knights ride over him, Galahad and the knights disappear. Merlin laughs as Galahad reappears, lying unconscious on the ground. Bors rushes up and revives him, but Excalibur is gone.

Then Bors and Galahad return to the outlaw camp

where they are captured. Bartog has them tied up and left in camp unguarded. Galahad frees himself and creeps up to the tent where the Black Knight and Bartog are plotting to kidnap Queen Guinevere. But a guard spots Galahad and he is overpowered again. This time he and Bors are tied to tree limbs. Bartog and the Black Knight leave with men to capture the Queen.

Galahad gets free again, lets Bors loose and they escape on horseback to follow the kidnappers.

The outlaws ambush the Queen and her escort on the road. Seizing her, the Black Knight threatens to slay the Queen if Lancelot and his men do not obey him. Morgan la Fay makes the Black Knight, the Queen and herself disappear. Just then Bors and Galahad arrive on the scene and they are arrested.

They are taken back to Camelot where Mordred accuses Galahad and Bors of the kidnapping. Galahad then accuses Mordred of being the Black Knight. Arthur and Sir Kay leave to search for the Queen, leaving Mordred and his men in charge of Camelot. Mordred has Galahad taken to the dungeon and tied prone on a table. A huge spiked



King Arthur (Nelson Leigh) intercedes to help Galahad (George Reeves) against Sir Kay (Jim Diehl) in this scene from Chapter 12 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

ball attached to a pendulum slowly descends upon him.

Chapter Thirteen THE WIZARD'S VENGEANCE

Sirs Bors has followed Galahad to the dungeon and, seeing his peril, attacks Mordred and his henchman. In the fight he manages to free Galahad before the spiked ball can harm him. Together they overcome Mordred and his men and flee into the cave.

They seem trapped, but Bors remembers a secret entrance up into the castle and they escape to the castle grounds. As they are leaving, Galahad spots Bartog riding up to the castle openly. The Black Knight comes out to greet him and they go back into the castle. Galahad and Bors go for horses to use to follow Bartog when he leaves.

Inside Bartog demands his reward for helping the Black Knight in his revolt against Arthur. But the Black Knight requires that Bartog slay King Arthur before he receives any reward. When Bartog leaves Camelot, Galahad and Bors follow him. But Bartog

spots them and eludes them in a ravine.

Then Galahad and Bors go to find King Arthur to tell him what they have seen.

Bartog plans a trap for Arthur with the Queen as bait. He goes to the inn where Arthur is and agrees to reveal where the Queen is in return for amnesty. Arthur is to go with him with only two knights to free Guinevere.

Meanwhile, Galahad and Bors come upon a strange fire which turns into Merlin. He warns them of the impending ambush of the King. They ride to the inn to alert Sir Kay and the knights. But Sir Kay refuses to believe them and tries to arrest them. The two fight their way free and escape on horseback to go to the aid of King Arthur.

As Bartog's men attack Arthur and his aides, his treachery is revealed to Arthur. Just then Bors and Galahad arrive to help the King. In the battle Galahad fights with a henchman on a cliff when one of the outlaws aims an arrow at them. It pierces one of the combatants and he falls over the cliff. It appears to be Galahad.



King Arthur (Nelson Leigh) saves Galahad (George Reeves) from beheading by Sir Kay (Jim Diehl), Merlin (William Fawcett) and Mordred (Leonard Penn). Sir Bors (Charles King) looks on helplessly in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Chapter Fourteen QUEST FOR A QUEEN

The arrow pierces the outlaw's side rather than Galahad's and it is he who falls to his death. Bartog, seeing his plan has failed, flees on foot. Galahad follows him and Bors is close behind. Bartog disappears into a cave and reappears soon. Bors and Galahad knock him unconscious. In the cave Galahad finds the apparel of the Black Knight. He plans to pose as the evil knight, free Bartog and have him lead him to the Queen. He does this and, with Bors and Arthur close behind, he follows Bartog to the hut where the Queen has been kept.

But at the cabin his disguise is revealed and he is knocked out by Bartog who flees with his men. Bors and Arthur find Galahad and revive him.

As the Queen has not been found after an extensive search, Galahad asks if they have searched Camelot where he believes she may be held by the Black Knight. Arthur becomes angry over this and banishes Galahad had for accusing Mordred of treachery.

Galahad leaves, but secretly returns to Camelot by way of the tunnel in the wall. He finds Lancelot imprisoned in the dungeon. Although attacked by the jailer, he manages to free Lancelot who tells him that the Black Knight has brought the Queen to Camelot.

Galahad goes up into the castle to locate the Queen. He steps behind drapes where he overhears Mordred talking with Bartog about the Black Knight. While having Mordred write down his reward, Bartog notices Galahad's feet under the drapes. Quietly alerting Mordred, they approach the drapes where Mordred causes a sliding door to trap Galahad behind the drapes. They draw their swords and plunge them into the drapes.

Chapter Fifteen GALAHAD'S TRIUMPH

As Mordred and Bartog stab at the drapes, Galahad pulls it down on them and escapes in the confusion. He rejoins Lancelot and they leave through the tunnel to find Arthur. Galahad tells



The mysterious Black Knight silences Ulric, King of the Saxons (John Merton) while Galahad (George Reeves) and Bartog (Don Harvey) look on in this scene from **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Lancelot that the Black Knight is Mordred. As they leave Mordred and Bartog observe their escape and allow them to get away.

Mordred leads Bartog into the castle where he opens a secret compartment in the wall where he has secured Excalibur, but the sword is gone. Bartog tells Mordred that he can get Ulric to aid his revolt in exchange for a share in the lands. Mordred agrees and Bartog goes to get Ulric and his men.

Meanwhile Merlin appears to Arthur and tells him to return to Camelot. As Arthur returns to the castle, Merlin appears to Galahad and Lancelot and warns them of the impending ambush on Arthur at the castle. Merlin tells Galahad that he has been helping Arthur through him all the time and that only he can get Excalibur from the Lady of the Lake at great risk to his life. Galahad must go to the pool of the Lady of the Lake while Lancelot is to ride to warn Arthur of the Black Knight's ambush.

Bartog has brought Ulric and his men to Camelot where he and Mordred plan the ambush of Arthur in the castle courtyard.

Galahad rides to the pool of the Lady of the Lake

where vines almost enmesh him, but he manages to cut the vines and free himself. Then the Lady of the Lake appears from the pool with Excalibur and gives it to Galahad to take back to Arthur. Then she disappears. Galahad finds a white charger and rides furiously to reach Arthur.

As Arthur and his knights enter the castle courtyard, the combined force of Ulric and the Black Knight attack them. Lancelot rides up to join the battle. But Arthur's men are greatly outnumbered. As the battle rages against the knights, Galahad arrives and joins the fight. He hacks his way into the castle where Arthur and the Black Knight are engaged in single combat.

Seeing Bors in trouble with Ulric, he dispatches the Saxon king and throws Excalibur to Arthur who slays the Black Knight also. He falls to the ground revealed as Sir Mordred. Then Galahad kills Bartog in a final battle and the revolt is put down as the Saxons and outlaws surrender.

Later in the throne room with all the knights, ladies and Merlin present, King Arthur knights Galahad for his valor and help. As Galahad rises, Sir



The mysterious Black Knight gives orders to Bartog (Don Harvey) in this scene from Chapter 12 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

Bors says that at last there will be no more magic. Morgan la Fay casts a spell and Bors finds himself hanging from the wall as the serial fades to **THE END**.

EVALUATION

In attempting to make a serial based upon the classic epic of King Arthur and the Knights of the Round Table, Columbia Studios deserve at least a B+ for effort. No other studio attempted to make such an ambitious serial. However, in execution Columbia can only be given a D at best. The enduring legend was completely garbled by the writers.

The story of King Arthur and Excalibur is mixed with the tale of Sir Galahad and his quest for the Holy Grail. The roles of Mordred's treachery and the revenge of Morgan la Fay upon Arthur are confused.

The roles of some of the character's seem almost incomprehensible. In the serial Morgan la Fay seems unable to make up her mind as to which side she is on. In some episodes she aids Arthur and Galahad. In others she appears to be helping the revolt against them. Her gift of the magic ring to

Galahad and her spell causing the Black Knight, Guinevere and herself to disappear when the Queen is kidnapped seem to be helping the bad guys. Then at the end of the serial she is there happily watching the knighting of Galahad.

As for the acting, it ranged from adequate to very good. Seeing Charles King as a portly knight sans mustache and wielding a broadsword instead of a sixgun was rather disconcerting, but he did an acceptable job as Bors. George Reeves as Galahad was very good in the role of the brave young knight. Arthur, Kay, Mordred, Ulric and Merlin were competently depicted by their actors.

Don Harvey as Bartog was excellent in the role of the treacherous villain. Also "Crash" Corrigan as the one-eyed innkeeper was a nice touch in a minor role. All in all the cast, appeared to be up to more than was asked of them.

The lack of attention to details of the setting and costuming may have been due to budgetary considerations to some extent. Making such an epic from the dark ages would have been expensive as serials go, but others such as Republic or Universal made some fine low budgeted serials such as



Galahad (George Reeves) is menaced by the spiked ball as he is held by soldiers in this scene from Chapter 12 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

CAPTAIN MARVEL or WINNERS OF THE WEST.

Details such as a modern ranch cabin being used as a dark ages hut or armor that is of a much later period or fleur de lis on a Saxon King's chain mail are just a few examples of errors in historical detail. The use of tents and a very fake looking cave are additional ones.

As for special effects, the silly looking trees with limbs that grab Galahad and Bors, the tunnel walls with spears that close in and battle scenes on the walls of Camelot all leave much to be desired. Surely better special effects were available at a reasonable cost in 1949.

In short, it is a shame that the possibilities of a classic story, complete with terrific action and vivid characters were ignored for cheap shortcuts by the filmmakers. **THE ADVENTURES OF SIR GALAHAD** was a serial of great potential never realized.

—JR

REVIEW: Exhibitor Servissection, December 21, 1949: Chapter One. "The Stolen Sword." In a tournament held before Nelson (King Arthur) Leigh, young George (Sir Galahad) Reeves is the victor over two of the king's veteran knights, and, as a reward,

he asks that he be admitted to the Knights of the Round Table. As part of the induction ceremony, he is required to stand guard over the king's famous magic sword, but he is drugged, and it is stolen by spies of an invader of Britain. Reeves is denied admission as a knight until the sword is recovered, and he sets out to do so with a friendly knight, Charles King, following to aid him. He invades the enchanted forest, and tangles with William Fawcett, the magician, who causes a magic fire to spring up about him, and apparently doom him. 25 minutes. **EXCELLENT.**

Chapter Two, "Galahad's Daring." Lois Hall, the Lady of the Lake, appears, and rescues Reeves and he continues on through the forest, coming across a messenger of the invading armies who is returning to his camp with the sword. Reeves pursues him, but loses him only to witness the sword being turned over to the enemy king, who proceeds with his attack. Reeves rides to warn his monarch about the forthcoming attack, and is thrown from his horse in the path of a charge by the enemy. 17 minutes. **EXCELLENT.**

—ES



Indian agent Tom Whitney (Charles Middleton) shakes hand with Black Arrow (Robert Scott) after the young brave has proved his manhood in a race, and won a place on the Navajo council of elders. Chief Aranho (Chief Thundercloud, right) looks on. Aranho is supposedly the father of Black Arrow; only in the last chapter do we learn that Black Arrow is really Whitney's long lost son in the serial **BLACK ARROW** (1944, Columbia). [WOY Collection.]

BLACK ARROW

by Paul Dellinger

Cast

Technical Credits

Copyrighted.....	October 20, 1944	Robert Scott.....	Black Arrow
	to January 26, 1945	Adele Jergens.....	Mary
Distributor.....	Columbia	Kenneth MacDonald.....	Jake Jackson
Length.....	15 Chapters - B&W	Robert Williams.....	Buck Sherman
Genre.....	Western Serial	Charles Middleton.....	Tom Whitney
Director.....	B. Reeves Eason	Martin Garralaga.....	Pancho
[Note: The copyright application names Lew Landers as the director.]			
Producer.....	Rudolph C. Flothow	George J. Lewis.....	Snake-That-Walks
Screenplay.....	Sherman Lowe,	Chief Thundercloud....	Aranho
	Jack Stanley, Leighton Brill	Nick Thompson	
	and Royal K. Cole	George Navarro	
		I. Stanford Jolley	
		Harry Harvey	
		John Laurenz	
Music.....	Lee Zahler	Dan White	



Adele Jergens, Charles Middleton, Robert Scott and Martin Garralaga, allies against those who would incite an Indian rebellion to seize the gold in the Zuni Indian lands in this publicity photo for **BLACK ARROW** (1944, Columbia). [WOY Collection.]

Eddie Parker
Stanley Price
Ted Mapes
Iron Eyes Cody

Chapter Titles

1. A City of Gold
2. Signal of Fear
3. The Seal of Doom
4. Terror of the Badlands
5. The Secret of the Vault
6. Appointment with Death
7. The Chamber of Horror
8. The Vanishing Dagger
9. Escape from Death
10. Gold Cache
11. The Curse of the Killer
12. Test by Torture
13. The Sign of Evil
14. An Indian's Revenge
15. Black Arrow Triumphs.

The year 1944 was a pretty good one for serials. Republic released its still-popular **CAPTAIN AMERICA** with Dick Purcell and Lorna Gray, **HAUNTED HARBOR** with Kane Richmond and Kay Aldridge, **THE TIGER WOMAN** with Allan Lane and Linda Stirling, and **ZORRO'S BLACK WHIP** with George J. Lewis and, again, the lovely Miss Stirling. Universal was only two years from getting out of the business of serial production, but issued **THE GREAT ALASKAN MYSTERY** with Milburn Stone and Marjorie Weaver, **MYSTERY OF THE RIVER BOAT** with Robert Lowery and Eddie Quillan, **RAIDERS OF GHOST CITY** with Dennis Moore and Wanda McKay, while Columbia, which would continue making serials after both Republic and Universal had quit, released only two. One was **THE DESERT HAWK**, in which the dashing Gilber Roland played twins — Kasim, rightful Caliph of the land of Ahad, and Hassan, his twin and a would-be usurper — in a well-received performances making Roland's only serial something of a showpiece.

Columbia's other 1944 serial was **BLACK ARROW**, which starred Robert Scott and Adele Jergens. It



Robert Scott, in the title role of the serial, **BLACK ARROW** (1944, Columbia), struggles with one of the whites disguised as Indians to start a war between the townspeople and Navajos. [WOY Collection.]

was the only serial in which the pair appeared, but — while Gilbert Roland may have moved up from serials to more prestigious pictures — their performances did not exactly elevate them to better roles.

The plot of **BLACK ARROW** owes a lot to Columbia's 1941 serial, **WHITE EAGLE**, with Buck Jones (which in turn owed a lot to Buck's Columbia feature of the same title, released in 1932 and providing a lot of action footage for the later serial). The hero seems to be an Indian — in fact, several writers on serials have touted **BLACK ARROW** as one of the better chapter-plays with an Indian character as the lead — but, as with its predecessors, the script cops out in the final chapter by revealing that the "Indian" is in fact a white man adopted into the tribe as a child.

But Robert Scott's performance is not unlike what audiences of that time, perhaps, thought an Indian character should be — that is to say, wooden. Adele Jergens, who plays "Miss Mary" the storekeeper, is best known for her roles in city settings, often as a gangster's moll. To her credit, though, she did not seem as out of place in a western setting as she might have, although she is one of very few western

movie heroines — if not the only one — to do all her horseback riding with long skirts on a side-saddle. No doubt it was authentic; it's just that you don't see many sidesaddles in movie westerns.

As for the villains, they are the most inept batch of criminals ever to cross a serial screen. At the opening of the first chapter, they are being run out of the south as carpetbaggers (this is disclosed through a discussion among them; we don't see any action connected with it). Their leader, Jake Jackson (played by Kenneth MacDonald, the crook gunned down at the end of Charles Starrett's first "Durango Kid" movie at Columbia, and later one of the judges on TV's "Perry Mason" with Raymond Burr), counsels that they should go west, where perhaps they will find it easier to steal gold.

Jackson makes a try at it, having established himself as an honest businessman. He approaches Indian agent Tom Whitney (Charles Middleton, best known as "Ming the Merciless" in the various "Flash Gordon" serials, appearing here in a rare non-villainous role) about going on Indian land, and is turned down flat. Whitney tells of a time when Indians had gone on the warpath — he recalls having



Chief Thundercloud play Navajo Indian Chief Aranho, and talks with Robert Scott (right), who is supposed to be his son, in the first chapter of the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

lost his own infant son in an Indian raid years ago — and emphasizes that nothing will be allowed which could make that happen again.

Well, despite his enthusiastic agreement with Whitney's sentiments, you can imagine how far that view really goes with Jackson. Next time we see him and his confederate, Buck Sherman (Robert Williams who, like Miss Jergens, is more associated with non-western roles, and whose accent is more like New York than the old west or south), they are sneaking onto Indian land in their search for gold. Meanwhile, back at the reservation, Whitney and Chief Aranho (Chief Thundercloud) are watching some of the young braves take part in a race which is won by Black Arrow, giving the young man a place on the Council of Elders. The appropriately-named Snake-That-Walks (George J. Lewis) is edged out by Black Arrow and is not happy about it, but Aranho and Whitney are.

Shortly after all this, Aranho and another Indian, Running Water, run across the two cumbersome crooks being on the reservation where they have no right to be. Rather than talking their way out of it, Jackson and Sherman attack and manage to kill the

two Indians — just the thing to make it easy for them to get back on the reservation for their gold search, of course, knowing an entire tribe of angry braves will now be on the alert. As noted, these crooks are none too bright. And to make matters worse, Sherman manages to drop and leave behind a knife used in the killings.

And even the killings were not efficient. Aranho is still alive when Whitney comes upon the scene. Rather than using his last breath to tell Whitney who did it, however, the old chief instead discloses to Whitney that his son, believed killed in that long-ago raid, is still alive. At this point, there is probably not a single member of the serial movie audience who hasn't realized that Black Arrow is Whitney's long-lost son. But Whitney doesn't figure it out, and Aranho dies before he can tell him. In fact, the matter will not come up again until the last chapter, when Whitney and Black Arrow are both surprised to learn of their relationship.

Still bumbling around in their search for hidden gold, Jackson and Sherman stumble onto a reservation within a reservation. They manage to enter the sacred grounds beyond the Navajo reservation



Adele Jergens, having just learned of the death of her brother in the serial, **BLACK ARROW** (1944, Columbia), is comforted by Charles Middleton, in a sympathetic role for a change. Looking on is Martin Garralaga. [WOY Collection.]

of the fierce Zuni Indians, who really do have a cave of gold idols and treasures. However, our troublesome twosome again manages to get captured, this time by the Zunis, and it is almost curtains for them right there — except for the fluke of one of them lighting a match for one last smoke. As it happens, the Zuni Indians worship fire, and begin bowing down before Jackson and Sherman much like the Yaquis in **ZORRO'S FIGHTING LEGION** did a few years earlier with Don-del-Oro.

Snake-That-Walks sees an opportunity to put *Black Arrow* in an untenable position, knowing of the young brave's friendship with Whitney (as the audiences knows of their father-son relationship, still unrevealed in the serial). He says the white man's chief must be killed in retribution for Aranho's death and *Black Arrow*, as the chief's son, is the man for the job. When *Black Arrow* refuses, he finds that he has suddenly become the target for the tribe's vengeance. Led by Snake-That-Walks (to the accompaniment of Lee Zahler's climatic end-of-chapter music, the same score used five years earlier in Columbia's Bill Elliott chapter-play,

OVERLAND WITH KIT CARSON. All Columbia's serials had a certain sameness about their musical scores — no surprise, perhaps, since two composers scored practically all of them — but, luckily, Zahler's and Mischa Bakileinikoff's music did pep up the action), the tribe attacks *Black Arrow* with arrows, spears and finally even rocks. It is one of the rocks that hits him in the head and leaves him lying in the path of stampeding horses at the end of the first chapter.

To no one's surprise the second week, *Black Arrow* rolled clear of the horses' hooves. The serial then begins choosing up sides. *Black Arrow*, an out-cast in both white and Indian camps, finds himself allied with Whitney and Pancho (Martin Garralaga), a verbose Mexican whose traditional outfit has the added firepower of two pistols — a necessary gimmick since *Black Arrow* never wears a pistol and must frequently borrow one from Pancho. Their only other assistance comes from Mary, who also likes and trusts *Black Arrow*. The rest of the town is understandably upset when Snake-That-Walks and the boys seem ready to attack Big Mesa. *Black*



Robert Williams has just clobbered hero Robert Scott, and put a blunt instrument in his hand to make it look as though he murdered the brother of leading lady Adele Jergens, in the serial **BLACK ARROW** (1944, Columbia). [WOY Collection.]

Arrow finds himself fighting "Indians" who are really Jackson's men in disguise, and the end of another chapter sees him knocked down into a burning building. He just gets up and walks out of it.

Black Arrow's discovery of the knife used in the Indian murders and his eventual linking of it with Buck Sherman, over several chapters, leads to Jackson's decision that Sherman is expendable. Sherman is about to confess all when he is shot by one of Jackson's henchmen. But it is Black Arrow who keeps getting blamed for things by the townspeople — first for the "Indian" attacks and later for Snake-That-Walks' real Indian raids; later for the murder of Mary's brother, when Sherman's men knock out Black Arrow near the body, and finally when the wounded henchmen who killed Sherman makes it to Pancho's ranch in time to scrawl a letter of confession before he dies. Jackson finds the letter before Whitney and the authorities, and changes it so that it accuses Black Arrow instead of himself. This leads to a near-hanging and another cliffhanger escape by Black Arrow, before Mary discovers the rest of the altered note and proves him

innocent.

In the latter chapters, Jackson's villainy is finally out in the open — at least to Black Arrow, who confronts him only to be knocked out in a fight and locked in a coffin to be dropped into a well. By the time he escapes that trap, Jackson and company are making one last visit to the Zuni gold cave to try and escape with as much gold as they can.

As usual, from the start of the serial to the last chapter, Jackson and his cronies get away with absolutely nothing. Black Arrow and Jackson finally confront each other in the Zuni village and fight it out on the pueblo rooftops. Jackson is about to flee down a ladder when Black Arrow gives it a well-placed kick, toppling Jackson to a death fall at long last.

Only now that both Jackson and Snake-That-Walks have gone on to the happy hunting ground for villains is it revealed by an older member of the tribe that Black Arrow — about to be named chief of the Navajos — is Whitney's long-lost son. Father and son are united as the serial comes to an end.

—PD



Because we have no pictures for **THE BROKEN COIN** to use and have some extra photos for the other two serials covered this issue we are going to use them to illustrate this article. Kenneth MacDonald, chief villain in the serial, **BLACK ARROW** (1944, Columbia), gets tough with two of his henchmen about his orders. I. Stanford Jolley looks on. [WOY Collection.]

THE BROKEN COIN

PART II — Compiled and Presented by Buck Rainey

Episode Five THE UNDERGROUND FOE

Released during the week of July 19, 1915

Blake, the man who had looked into the palace window and overheard Sacchio tell his man to meet him at his hunting lodge with the coin, holds the knife over Kitty's head. Rolleaux, looking into the room at Sacchio, feels something near; so near, in fact, that he is afraid to move, for fear it may bring harm to Kitty. Looking out of the corner of his eye, he can just see the hand of a man holding the knife near her head. He knows that if he turns, the man may drive the blade home and, thinking quickly, and acting still more quickly, Rolleaux turns on the man, his arms raised in such a way that it strikes Blake's

arm, sending the knife flying into the next room, where it falls to the floor, directly under Sacchio's feet. Sacchio hearing the noise in the next room, turns in time to see Rolleaux throw Blake across the room, trying to get Kitty out safely. Blake, however, is too quick for him and makes another dash for Rolleaux as Sacchio and his men rush into the room to find what the trouble is. Sacchio grabs Rolleaux and his friends tackle Blake, but despite their combined efforts to keep it quiet, a fight ensues, wherein Sacchio drops the bag containing the coin, unseen by everyone except Blake. Blake manages to work away from his opponent near the spot where the bag lies and, throwing his man to the floor, quickly seizes the coin and makes his getaway.

Kitty, seeing Blake rush from the room, tries to



Robert Scott, using stuntman Dale Van Sickel for a shield, gets the drop on chief baddie Kenneth MacDonald near the finale of the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

free Rolleaux from the hold of Sacchio and his men, so they can follow Blake, but Sacchio refuses to release Rolleaux, and Kitty, realizing the necessity of quick action, whispers to Rolleaux to follow her to the den of the desert outlaws, who had captured her before. Sneaking out the window through which she had entered, Kitty tries to trace Blake, and failing, hurries to the outlaw's den, hoping for assistance from the leader.

Blake, in the meantime, succeeds in reaching his home, or rather the dive, an underground den near the sewers of the city. His pals, all apaches of the underworld, arise to greet him as he makes a quick entrance into the place. Throwing the coin he has stolen on the table to them, he sinks into a chair, slowly rolling a cigarette. His work done, the excitement soon wears off. His pals ask him a hundred questions regarding the coin, but he only smiles. He knows it was "some haul" and feels sure that no one would follow him to his lair.

Kitty, remembering the way the outlaw had taken when they held her for ransom sometime before, hurries along the same path, if such you could call the endless desert with but a few footprints. The den

in sight, Kitty begins to feel afraid, lest the outlaws may hold her a prisoner as before and delay her in her pursuit of Blake. She is about to turn back when she hears a sound directly back of her, and, turning, comes face to face with a evillooking man, one she has never seen before. She endeavors to explain to him she wants the chief of the gang, but he, thinking she is bluffing him, tells her she will see the chief all right, and, taking her in his arms, carries her to the den. Arriving there, they are greeted by all the outlaws, excepting the leader, who, thinking that they have another "good thing" for a fat ransom, treat her none too kindly. Kitty at first becomes indignant and then frightened when the leader, who, at their first meeting, had assured her that if she ever needed a friend to call upon him, does not appear.

In the meantime, Rolleaux is held a prisoner by Sacchio and his men, who, missing the coin, search Rolleaux and, not finding it in his possession, decide Kitty has it. They hope by keeping Rolleaux that Kitty will return to him. At the same time, Sacchio becomes worried over the delay of the man he sent to Frederick's for the other half of the coin. Frederick starts to follow Sacchio's man by auto to



Martin Garralaga surveys the scene of a recent fight, along with one of the casualties, in the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

the lodge.

Kitty, nearly desperate at her loss of time, is about to give up when she hears a commotion, and, looking out, sees, mounted on a beautiful black horse, her former captor and later friend, the Chief of the Outlaws. Entering the room back of his men, the chief is surprised to see Kitty and beats two of the men who try to handle Kitty roughly. They do not know what to make of this and are still more surprised when he removes his hat and greets Kitty with a long sweep of the hand holding the hat, and a bow that seems as tough as to break his back. Kitty, making a pretty, old-fashioned curtsy, quickly tells him why she is there and the help she wants of him, namely, a safe conduct across the desert to Gretzhoffen. This is readily promised, and, ordering a few of his men to mount their horses and bring his own and one for Kitty, they start out for Gretzhoffen.

About this time, Sacchio's man reached the lodge with Frederick close upon his heels. Sacchio starts to reprove him for being late and not getting the coin, but gives it up and spends the next few minutes trying to separate him from Rolleaux, whom

he made a rush at on seeing him tied there. On the outside of the lodge, Frederick discovers the window used by Kitty, and, looking in, is surprised to see his old accomplice, Rolleaux. It is bad for Sacchio, for in the fight that ensues between Rolleaux and Sacchio's man, Rolleaux breaks his bonds and escapes through the front door. Realizing the folly of following him, Sacchio spends his time raving at his man for botching the job. And on the outside, Frederick, knowing Sacchio has not the coin, follows Rolleaux in Sacchio's car, across the desert to Gretzhoffen.

Kitty, with the help of the leader of the outlaws, succeeds in reaching Gretzhoffen and getting upon the track of Blake. Gaining an entrance to his lair through an old crumbling underground passage, Kitty and the outlaw leader are surprised at the number of apaches in the place, and wonder how they can get the coin away from such a number. They are not kept long before one of the members of the gang hurries in and tells of a good haul that can be made if they hurry. All leave with the exception of Blake and one man, and, seeing this, Kitty and the leader look about for a means of entering the room.



Robert Scott smiles as his friends confer at a table on their next move against the mysterious trouble-makers in the serial, **BLACK ARROW** (1944, Columbia). But Charles Middleton, Adele Jergens and Martin Garralaga are all unaware that their discussion is being overheard by an eavesdropper at the window. [WOY Collection.]

Stumbling over some obstruction on the floor of the passageway they are in, Kitty falls against the stone wall, and is surprised to see a portion of it move. Realizing that it must be a secret entrance, Kitty pushes her weight against it and it gives enough for them to enter. Her helper gets Blake under his control and Kitty hits the other fellow on the head with an empty bottle, knocking him unconscious.

In the meantime, Rolleaux, with Frederick on the back of his car, succeeds in locating the dive, and, hearing the noise, realizes Kitty is also there. Frederick, unseen by Rolleaux, sneaks around and enters the place through a back way, the same one Kitty used, and, looking into the secret passage, sees her get the coin from the table where it was left by the apaches in their hurry to leave the place, and sees her come toward him to use the same entrance he now stands in. Frederick ducks back out of her sight as she comes through and closes the secret door, just as Rolleaux makes an entrance through the door by which the apaches left.

Seeing Blake in the hands of the outlaw leader,

he asks for Kitty and the leader, not knowing who he is, refuses to tell him. If he had, Rolleaux would have been in time to save Kitty, but as she comes through the secret passage and locks the door behind her, she turns, coming upon Frederick. He smiles at her and as she starts to open the panel and call the outlaw leader to her rescue, Frederick picks her up and, with her in his arms, run through the passage.

In the other room of the dive, some of Blake's men return and Rolleaux has the time of his young life keeping them off. A good fight ensues, wherein Rolleaux nearly gets knocked out.

In the passageway, Frederick tries to take the coin away from Kitty, but she puts up such a fight he cannot, and, hearing the fight in the other room, he hurries her out of the place, hoping to get the coin when they are both in safer surroundings. Coming to the end of the passage, Frederick is about to put Kitty up through the sewer entrance and get out himself, when he comes face to face with the remaining lot of the apaches, coming home with a haul.



Kenneth MacDonald (in coat and tie) and Adele Jergens are among the citizens of Big Mesa greeting the arrival of a stagecoach, which has supposedly been attacked by Indians in the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

He starts to go the other way and is met by the apaches who had attacked Rolleaux on the interior.

Surrounded on all sides, he looks at Kitty and smiles as the episode ends.

Episode Six

A STARTLING DISCOVERY

Released during the week of July 26, 1915

Rolleaux and the Arab chief, on the inside of the dive, look at one another, each blaming the other for the mess they have made of things while trying to help Kitty. Rolleaux, hearing the apaches stop in the sewer, realizes they must have caught Kitty, and, going to the secret entrance, sees Kitty and Frederick surrounded. Seeing the ladder leading to the street above, Rolleaux calls to the Arab, and quickly telling him that they can rescue Kitty if they go to the street entrance of the sewer, they watch their chance and leave the dive, barring the door leading to the street. Reaching the street, Rolleaux gets two guns from his waiting automobile, and, giving one to his Arab assistant, they creep to the open-

ing of the sewer which leads to Kitty, Frederick, and their captors, the apaches.

In the meantime, Blake works his way to Kitty and Frederick, and, drawing a knife, his only weapon, demands the coin which she took from the table of the dive. Kitty, hoping for help from Rolleaux or the Arab, tells him that Frederick has the coin. Frederick looks at her in astonishment, surprised that she would accuse him when they are in such a dangerous place. Blake and his men take Frederick a short distance from Kitty to search him, leaving two of their confederates to guard her.

Rolleaux and the Arab on the street above watch their chance, and as the apaches take Frederick down the sewer, they sneak down the ladder and are within an arm's length of Kitty when the Apaches see them and make a stab at them with their knives. Rolleaux shoots the two holding Kitty, and as the Arab holds the others at bay, he succeeds in getting her to the street above. In the fight that ensues, Frederick tries to escape, but Blake is too quick for him, and, making him secure, tells him he will stay there until his men get the coin.



Zuni Indians do a fire dance around their adobe-like buildings where hero Robert Scott and villain Kenneth MacDonald will soon fight to the death on a rooftop in the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

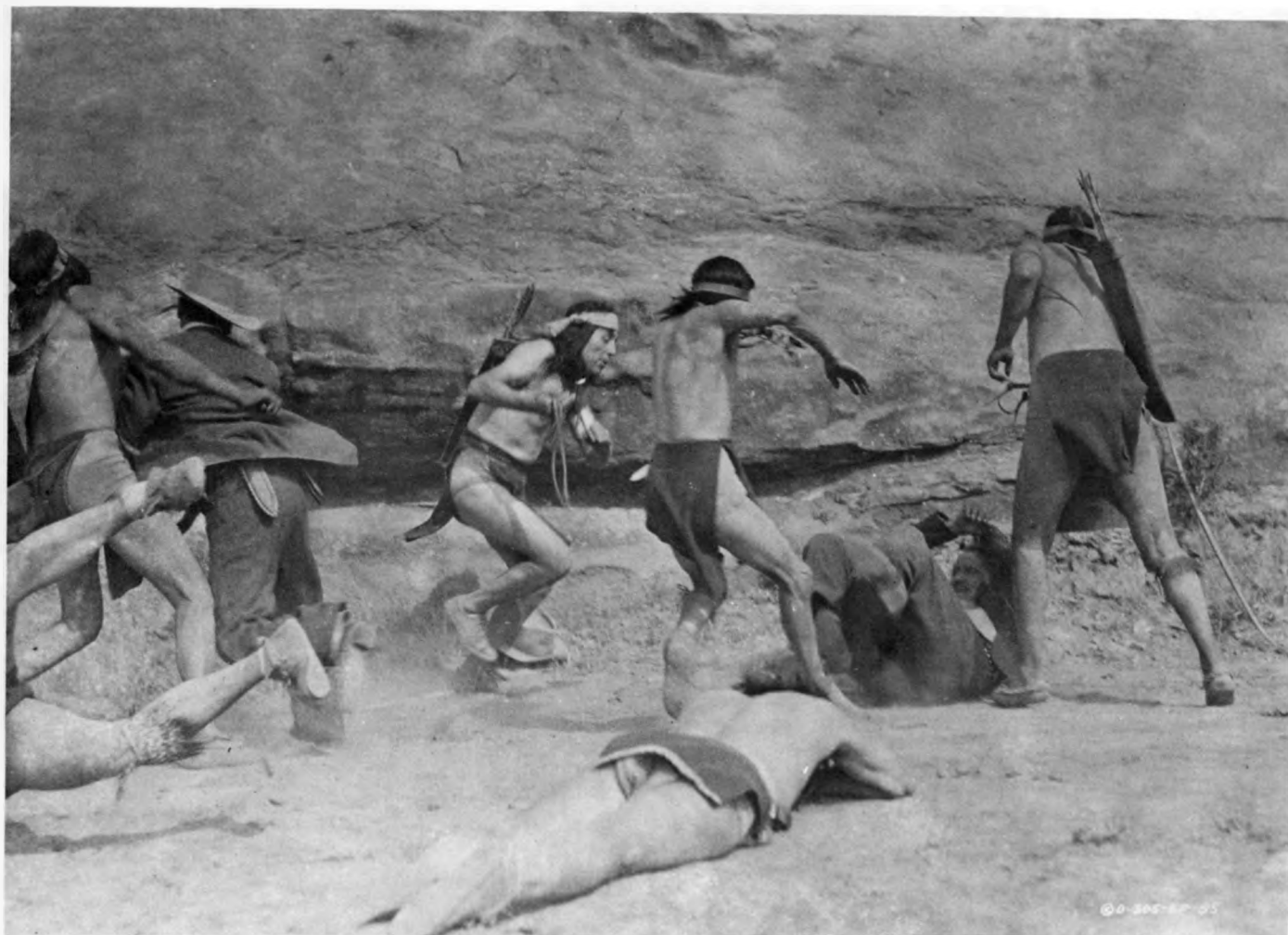
Rolleaux, with Kitty, succeeds in getting to the top just as an apache gets away from the Arab chief and starts up the ladder after them. Not having time to reach the car he came in, Rolleaux places Kitty on the horse she came on and, quickly mounting the Arab's, they succeed in getting away, despite the shots fired by the apaches who closely follow them up the ladder. Blake, coming to the street as Kitty and Rolleaux make their getaway, orders his men to give chase. Quickly getting into Rolleaux's stolen car, the two apaches follow Rolleaux and Kitty.

In the sewer, Blake orders Frederick taken to the dive, where he is tied and told he is to be kept a prisoner until Kitty and Rolleaux are captured and brought back. Frederick makes the best of it by asking for a cigarette. Blake complies with his request, and they are all taken slightly aback at Frederick's coolness as he lights his cigarette and leans back comfortably to enjoy the smoke. He realizes he is there for some time, as Kitty is not an easy person to catch.

Across the desert a mad chase between Rolleaux and Kitty on horseback and the apaches in the car

is taking place. Kitty's horse is about all in, as is Rolleaux's, and they are about to give up when they see before them a cliff some hundred feet above the water. In the car the apaches are blind to all else but their people ahead of them. They are going at such speed that it would be impossible to stop the car under sixty feet distance. Seeing this, and with the cliff only a few feet away, Rolleaux tells Kitty to ride as near as she can, not too fast, and then turn her horse in the opposite direction.

The apaches, maddened with the excitement of the chase, and seeing Rolleaux and Kitty slow their horses give more power to their car and dash forward at a terrific rate of speed. As they are within twenty feet of the cliff Rolleaux turns and giving them the laugh, jumps his horse over the cliff into the water. The apaches, seeing him go from sight, try to stop their car, but fail. They go over after Rolleaux, car and men. Rolleaux, realizing they cannot help themselves, swims his horse out of danger as their car comes tumbling down into the water. Kitty on the cliff above, sees the awful catastrophe, and watches them with abated breath. She sees



Zuni Indians protect the secrets of their land and their gold from villains Robert Williams (left) and Kenneth MacDonald (or their stunt doubles) in the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

Rolleaux escape to the bank just as the car comes down to the water, pinning the two apaches under it.

At the dive, Frederick is still a prisoner, while the apaches wait the return of their men with Kitty and the coin.

Seeing her pursuers no longer able to follow her, Kitty hurriedly rejoins Rolleaux, and, together, they return to Gretzhoffen.

Surprised at the delay of the two men he sent after Kitty, Blake sends several others to locate them. Arriving at the cliff, the apaches are horror-stricken to see their two pals dead under the car, with no trace of Kitty or Rolleaux.

Sacchio, in the meantime, is being besieged by the diplomatic emissaries of Grahaffen to do something to find the plans of the fortifications of Gretzhoffen, as their country is dissatisfied with the existing conditions between the two countries, and anxious to renew the war of some fifty years before, which would give them control of Gretzhoffen. Sacchio, realizing that the only means of finding the plans is the coin, one-half of which he knows Kitty has, and the other, as he believes, is in the possession of Frederick, makes up his mind quickly, and,

sending two men to Kitty's hotel to try and obtain the coin from her, goes himself with one man to help him to Frederick's apartment. Leaving a few servants at the lodge, he starts across the desert for Gretzhoffen.

Kitty sends the following note to King Michael:
"Your Majesty:

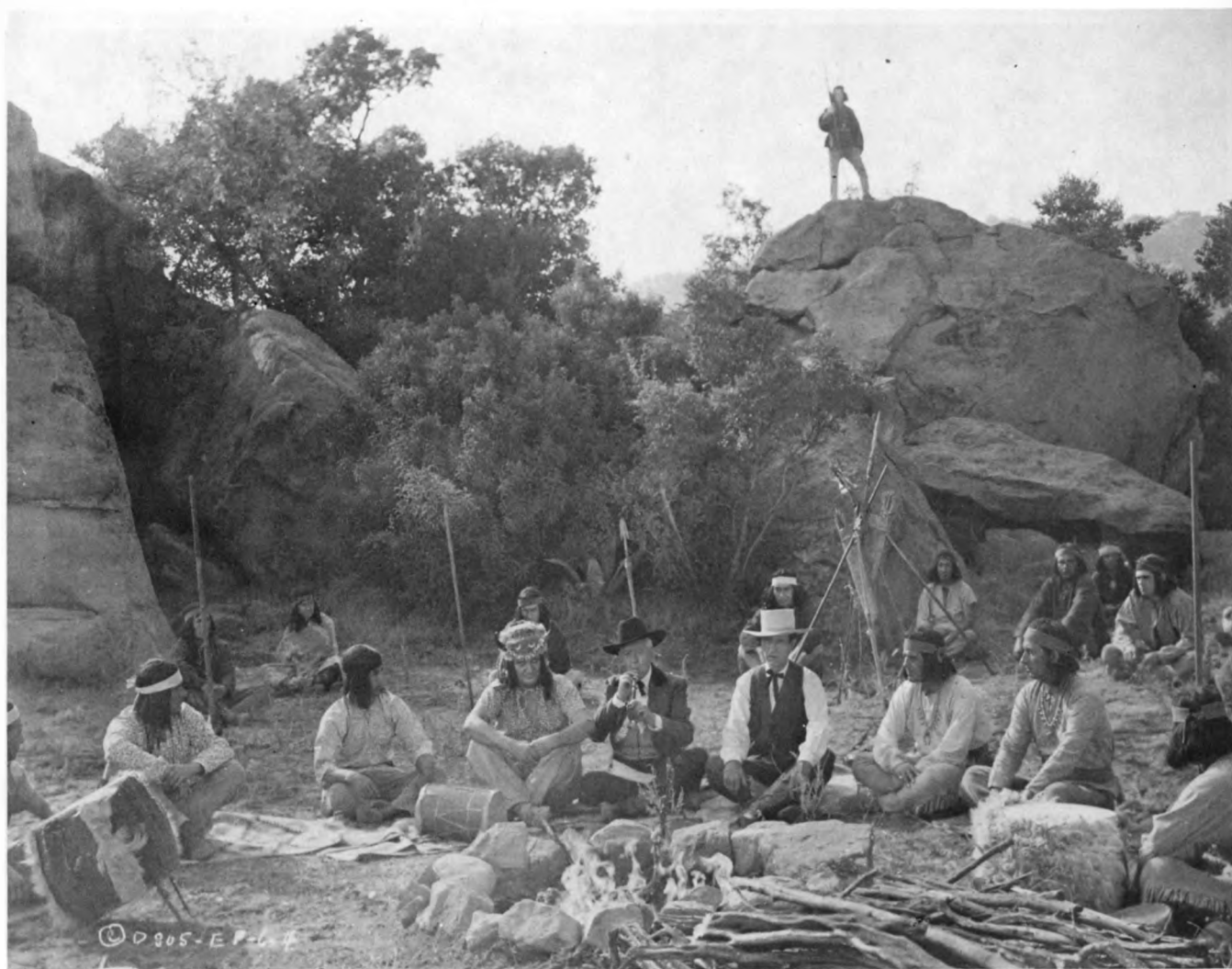
It may interest you to know that Count Frederick is being held a prisoner by a band of apaches in their dive near the sewers in the lower part of the city.

Follow the desert road for Grahaffen, take steps leading to cellar of last house on left side of road.

KITTY GRAY"

The police, with the aid of several of Michael's strongest men, succeed in locating Blake's dive, and, after a hard fight, rescue Frederick and take him to the palace, where he thanks the King. He is surprised when shown Kitty's note.

Kitty, leaving Rolleaux on the outside to watch, goes to Frederick's apartment to find the other part of the coin. After searching for some time she accidentally finds it in a clever hiding place, and is about to match it with the one she has and find the hiding place of the jewels of Gretzhoffen when her



Charles Middleton, as Indian agent Tom Whitney (in white shirt and white hat), arranges a sharing of the peace pipe between Navajos and a white official in Chapter 6 of the serial, **BLACK ARROW** (1944, Columbia). [WOY Collection.]

eyes wander to the curtains of the door leading to a back hall. She sees the barrel of an evil-looking gun pointing at her. Watching it with horror-stricken eyes, she sees a man's hand slowly taking careful aim at her head. She tries to keep from fainting as we FADE OUT.

Episode Seven BETWEEN FIRES

Released during the week of August 2, 1915.

At the same moment another hand thrusts a second revolver through a curtain to her left, while in the background a third party draws a bead on Kitty's two would-be assailants.

Kitty, looking into the muzzle of the gun held by the man's hand, tries to see whose hand it is, but as she makes a move toward the curtain, she is told in a masked masculine voice to hand over the coins or take the consequences.

Kitty, realizing the uselessness of trying to avoid giving up the coins, is about to hand them over when she feels something near her, and, turning her head,

comes face to face with another hand holding another gun. Another masculine voice demands the coins, and Kitty, appreciating the situation, smiles and places into each hand a half of the coin. The hands are just disappearing when, at the other door, two hands come through, and another voice demands that the others drop the coins. Knowing this party has the drop on them, they both drop the coins and start again to get away, when the voice with the two guns demands that they enter the room. This they both first refuse to do but the two-gun voice insists that they drop their guns, and after they do this, there is nothing left for them to do but wait.

Kitty watches the proceedings with interest, wanting to find out who the two gunmen are and is much surprised to see the man Sacchio has first sent there for the coin come from the curtains. He was the second voice to ask for the coin. The two men step forth and Kitty finds that the third man is her friend Rolleaux. They all three wait for the first voice to appear, but as he still stands with his hand showing through the curtains, they all make a start for



George J. Lewis, playing the aptly-named Snake-That-Walks, leads a band of Navajos on a raid against the town of Big Mesa despite the attempts of Black Arrow and his friends to prevent trouble between Indians and whites in the serial **BLACK ARROW** (1944, Columbia). [WOY Collection.]

him and are stopped by hearing someone enter through the door from the hall. Turning, they come face-to-face with Frederick who smiles and asks in a very pleasant voice what they are all doing there. Kitty stops to pick up the coins as the men - Frederick, Rolleaux, and Sacchio - stand glaring at one another. Kitty gets the coin dropped by Sacchio's man and stoops for the one near the first man, when she is grabbed about the waist and gagged at the same time. Before either Rolleaux or the others can turn she is suddenly taken from the room.

Frederick and the others run to the curtains, but, looking through them, can see no one in sight. They look blankly at one another. What became of Kitty? Who succeeded in taking her away before their very eyes? They ask each other all these questions, each believing the other responsible for her disappearance. Rolleaux is the first to regain his senses and quickly making sure she is not hidden in the apartment, starts out in search of her.

Frederick asks Sacchio's man what he is doing there, and the man, ever ready with a lie, says his master sent him for something he has left there on

his last visit with Frederick. Frederick knows the man is lying, but says nothing and allows him to leave. He is not worrying about Sacchio and his plans just now; what he is worried about is Kitty - even though he hates to admit it to himself. Who has taken her? Picking up the coin she has tried so hard to get, he looks to it wonderingly. Is it worth all the trouble he is spending on it? Then his thoughts stray to the half-starved people of Gretzhoffen, and he feels sure it is. But he cannot forget Kitty. Where is she?

Returning to Kitty: She feels herself lifted bodily and carried through the long, narrow hallway to the street and placed in an auto, which starts away at terrific speed. She tries to see who her captor is, but he has something over her eyes, which she cannot get off. She starts to scream and is told if she does not keep quiet he will have to quiet her. She tries to scream again, and as she does she feels something damp over her nose and remembers no more until she awakes in a small, dingy room in a strange place.

Sitting up and rubbing her eyes to make sure she



Adele Jergens stops a fake Indian from pulling a knife on Robert Scott in the serial **BLACK ARROW** (1944, Columbia). [WOY Collection.]

is not dreaming, Kitty takes in the details of the room. It is an ordinary room, small, with no visible entrance - just four stone walls with a small, iron-barred window near the ceiling. She tries to get to her feet but finds that she is tired - was she ill? She remembers feeling that way once before, when she had taken ether before a small operation on her nose - then she experienced the same sort of sickness when she was coming out of the ether. She is about to give it up as a dream when she sees one side of the room move and an old, disreputable-looking woman enters with a bowl of milk and some crackers. Kitty tries to question her as to where she is and why she is there, but the woman only shakes her head. Kitty tries to get to her feet so she can follow the old woman to the opening in the wall, but the same weakness comes over her and she has to sink to the floor. The old woman puts the milk and crackers on the floor near Kitty and then walks to the wall and knocks twice. As if by magic, part of the wall is swung back and the woman disappears.

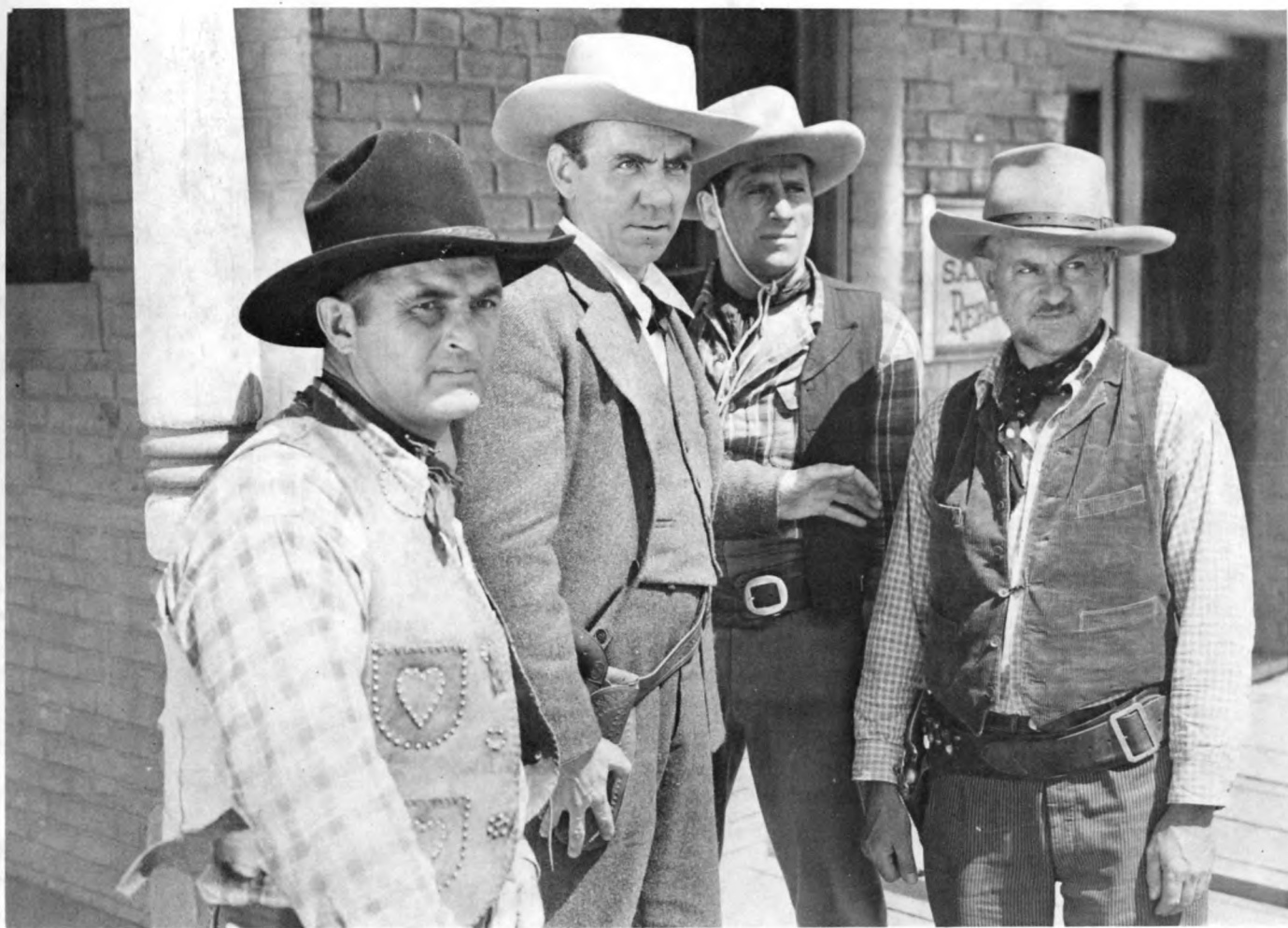
Kitty tries to laugh, but finds herself too weak even for that. In the meantime, Rolleaux tries to find some traces of Kitty and her captor.

After making several inquiries among the people he met near Frederick's home after Kitty's abduction, Rolleaux learns from an old man who had been selling shoe laces that a man had brought a young woman out of the house who had fainted and placed her in a cab which drove up just as they were coming out of the house. After learning the direction the car went, Rolleaux tips the old man and leaves in search of Kitty.

Kitty's abductor had half an hour's start on Rolleaux, which enabled him to get Kitty out of the way before Rolleaux could follow them. After some very hard work, Rolleaux at last gets on the trail of Kitty's abductors.

In the meantime, Kitty gets a little more strength and tries to get her bearings in this strange place which she is in. As she is wandering around the room she feels something strike her on the head. Turning and picking it up, she finds it is a note wrapped around a small stone. Reading it, Kitty finds it is not signed and reads as follows:

"Better write a fake story for your paper and return to America. Give up the coins and you will gain your freedom; refuse and you will fare badly. If you



Robert Williams (wearing coat and tie), directs his men to set a trap for Black Arrow by making it look as though Black Arrow murdered the brother of leading lady Adele Jergens in the serial **BLACK ARROW** (1944, Columbia). [WOY Collection.]

consent place something white in the window."

Kitty thinks it is only a ruse to get her coin, until she looks in her waist and finds it is gone. If they had the coin, why did they want her to leave the country? It was too much for Kitty, so she starts to look around again, when the same portion of the wall moves and into the room comes a handsome looking, largely built fellow whom she had never seen before. Kitty stares at him, wondering what is coming next. The fellow is standing before her. Finally he leads her out of that strange place. Taking her upstairs to Sacchio in the gloomy dungeon underneath the King of Grahoffen's palace. Kitty struggles to free herself from Sacchio's grip and demands to know what he wants of her.

Episode Eight THE PRISON IN THE PALACE

Released during the week of August 9, 1915

Face to face with Sacchio, Kitty becomes indignant and asks what he is keeping her there for. He tells her that he is holding her until his King returns

to the palace, when she will be taken before him. Kitty asks what the King wants with her, but Sacchio only smiles and tells her to wait until the King returns. He is about to leave the room when a servant comes in and tells him the King has returned and wants to see Kitty. Sacchio tells Kitty to follow him, but she puts up such an argument that he has to force her out of the room. Brought to the King's presence, Kitty finds him to be a crabbed old man, quite unlike King Michael. He tells her in a cranky voice to tell him what was on the other half of the coin which he shows her. She refuses to tell him and makes a grab for the coin at the same time. She almost gets it, when she is seized by two guards, who hold her through the rest of the conversation.

The old King tells her he will let her go free as soon as she tells him what is on the other half of the coin. Kitty then informs him that she is in for life, because she does not know what is on the other half of the coin. The King thinks she is lying and tells her she can have the freedom of the palace, but that she will have to stay there until she tells him the secret of the other half of the coin. He then orders



The Navajos do a war dance despite the efforts of the heroes of the serial, **BLACK ARROW** (1944, Columbia), to prevent open warfare between Indians and whites. [WOY Collection.]

his guards to watch her so she cannot escape, but to treat her as a guest. Kitty makes him a very gracious curtsy and, after snubbing Sacchio and the guards, she leaves the room to explore her prison and try to find a means of escape.

Frederick leaves the palace and goes to Kitty's hotel to inquire when she left and how long she has been gone. The clerk informs him she has been away nearly two weeks but that her clothes are still in her room. Frederick thanks him and leaves the hotel wondering where she is. Returning to the palace, he tells Michael what he has learned about Kitty, and Michael tells him he thinks some harm has befallen her and that if she does not return soon he will start a search for her. Frederick tells him she has undoubtedly gone home, but Michael insists he will search for her if she does not come back. This is overheard by one of Michael's secretaries, who immediately leaves for Grahaffen, where Kitty is being held a prisoner. The man is a supposed friend of Michael's, but in reality is a spy in the diplomatic circles of Grahaffen.

Arriving at the palace of Grahaffen, he tells the King of Michael's plan to search for Kitty and the

necessity of forcing her to tell what is on the other part of the coin. He also advises the King to let her go before Michael finds out that they are holding her.

Kitty, roaming through the palace, comes to the door leading to the Throne Room, and as she starts through the door she finds it is guarded by two very tall guards whose faces are absolutely expressionless. Kitty looks at them, wondering if they could be forced to smile. She tickles one in the side, but he does not move. She tries the other one several times and finally gets a smile out of him. Then she works with the other one until she gets them both to laughing and enters the Throne Room, where she perches herself on the King's cushioned throne chair.

In the meantime, Rolleaux succeeds in escaping from the room where he is a prisoner and gets to the outside of the palace just as the man from Gretzhoffen enters the palace. Rolleaux succeeds in hiding in a car unseen by anyone.

Kitty is sent for again. The King asks her to tell what was on the other part of the coin and she will be escorted back to Gretzhoffen. She refuses and



Galahad (George Reeves) wounds Ulric, the Saxon King (John Merton) in single combat in this scene from Chapter 15 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

leaves the room. As she gets on the outside of the room she stands behind a curtain and listens to the King plotting with the man from Gretzhoffen to overthrow Michael by starting a revolution. She also learns that some thirty years before this same old King of Grahaffen had started a war with Michael's father but had been beaten.

Kitty sees the same two big guards at the Throne Room door, and they both smile as they see her coming. She "kids" them and goes on down the hall.

Looking around, she finds a door leading to the garden with no guards near it. Watching her chance, she slips out and, jumping into an auto standing in the boulevard, swiftly speeds away to freedom.

The King tells Sacchio he will give him just twenty-four hours either to get Kitty or the secret of the coins. Sacchio realizes he has some work to do to get Kitty in twenty-four hours, but he has to make good or lose his diplomatic position in Grahaffen.

Kitty is driving along laughing at the slip she gave her pursuers, when she feels something near her, and looking back, she sees something move under the robes on the floor of the car. She nearly runs the car into a tree on the road in her excitement. She slows up the car, nearly dead with fear. Looking around again, she sees the robes move again and a man's hand come into view. Slowing up, she awaits developments. She is about to jump from the car when the intruder comes to view and she gives a screech of joy as she recognizes her old friend Rolleaux. Quickly telling her how he happened to be there, he climbs into the front seat with her, and together they drive back to Gretzhoffen.

In the meantime, Michael has sobered up a bit, and thinking of Kitty, asks Frederick where she is. Frederick says he thinks she has returned to America, but Michael insists something has happened to her and sends Frederick to her hotel to inquire for her.

Sacchio and his accomplices arrive in Gretzhoffen and plan to get Kitty back in their power.

Frederick calls at Kitty's hotel to inquire for her

Episode Nine ROOM 22

Released during the week of August 16, 1915.



Galahad (George Reeves) fights to rescue Lancelot (Hugh Prosser) from torture by Bartog (Don Harvey) in this scene from Chapter 14 of **THE ADVENTURES OF SIR GALAHAD** (1949, Columbia). [WOY Collection.]

and is told by the clerk that she has not returned. Frederick ploys him with so many questions that the clerk says he will let him see for himself, and takes him up to her room. While waiting for Frederick to look around the room, one of the maids at the hotel calls the clerk and he goes, leaving Frederick in the room. Frederick looks around, smiles at a cute photo of Kitty on her dresser, and then, seeing the clerk is still busy, leaves the hotel without the clerk seeing him go.

Kitty and Rolleaux arrive in Gretzhoffen, and, nearing the hotel, Kitty tells Rolleaux that they look too mussed up to enter the front way. They leave the car some distance from the hotel and go in through a back entrance. Kitty tells Rolleaux to hurry and dress and they will make another try at Frederick's apartment, believing that he has the coin she dropped on her last visit there.

Quickly dressing, Kitty and Rolleaux surprise the hotel keeper and the women gossips by coming down through the lobby. After calmly inquiring for their mail, they leave the hotel and start for Frederick's apartment. In the meantime, Sacchio and his men arrive near Kitty's hotel, and Sacchio

tells his man and the spy from Gretzhoffen to go to Kitty's room through the back entrance.

The men break into Kitty's room and make an unsuccessful search for the coin. They hear someone coming down the hall and make a hasty getaway. As the spy comes out of the room the other man is attacked from the rear.

Sacchio makes inquiries at the desk regarding the "charming American girl." The clerk is just telling him that she left not half an hour ago when a maid comes shrieking down the stairs with the startling news that a man has been murdered in Miss Gray's room. Sacchio tries to make a getaway as the clerk and some of the guests rush up to Kitty's room.

Kitty, meanwhile, arrives at Frederick's palace and, leaving Rolleaux hidden on the outside to keep watch, enters the place. She gets his coin and starts to go as he enters.

Reel two opens showing the commotion at the hotel over the murder in Kitty's room. Gendarmes arrive and the clerk tells them that Kitty and Rolleaux were the last to leave the room. He also tells them that Count Frederick has been there, whereupon the officers leave for Frederick's house.



Pancho (Martin Garralaga), center, examines a murder weapon with the local sheriff. Pretending to be innocent of any connection with it are Buck Sherman (Robert Williams, far left) and Jack Jackson (Kenneth MacDonald, next to Williams). Dressed in Indian garb is Black Arrow (Robert Scott). Other onlookers are Mary (Adele Jergens) and Indian agent Tom Whitney (Charles Middleton, right). In this scene from **BLACK ARROW** (1944, Columbia).

Rolleaux, watching on the outside, is almost caught by the officers but manages to make a getaway.

Frederick again asks Kitty for the coin. She still refuses to give it to him. He gets up to go to her, when the photo he had taken from her room drops to the floor near Kitty. She recognizes it and asks him where he got it. He tells her and puts it back in his pocket. She is surprised that he should want her photo and starts to tell him so as Rolleaux rushes and tells them that the police are after them for the mysterious murder in Kitty's room. Frederick laughs. Rolleaux asks him to let Kitty out, but Frederick refuses to do so.

Rolleaux, hearing the officers enter the house, gets the drop on Frederick and makes him release Kitty. He does so, and all are about to leave when the police rush in and arrest the three of them. They are all taken to the hotel, where Sacchio has been detained by the clerk. En route to the hotel, Rolleaux succeeds in getting away from the police and goes

to Kitty's through a back entrance as Kitty and Frederick are brought in through the front entrance. The clerk accuses Kitty because she came from her room when they had not seen her enter the hotel. Therefore, she must have dragged the man in through the back entrance and killed him. Kitty laughs at their ridiculous theory, and, in turn, accuses Frederick. They are all surprised and refuse to believe it, when she tells them to look in his pocket and they will find her photo which he took from her room. They do so and the clerk enters and tells of letting Frederick into Kitty's room. The officers then arrest Frederick.

In the meantime, Rolleaux, in Kitty's room with the dead man, feels the presence of another man, and, pretending to leave the room, hides behind a curtain in order to see who the intruder is. He waits a few minutes, then the apache of the previous reels comes from the back room. Looking around to make sure no one is near, he goes to the dead man and, kneeling by his side, takes a paper from his pocket

The chief enters the room first. The others wait a little, still afraid and waiting orders from the chief as they hear him swear loudly, calling them to come in. On entering the room they are all staggered with surprise to find, instead of the disordered room of a few minutes before, a neatly arranged room, with no dead man visible. All look from one to the other and then at the raging chief as the episode fades out.

—BB

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A black and white line drawing of a book with its pages fanned out, showing the binding and the edges of the pages. The drawing is a perspective view, showing the front cover, the spine, and the back cover. The pages are fanned out from the spine, creating a semi-circular shape. The binding is visible in the center, and the edges of the pages are sharp and pointed. The drawing uses cross-hatching for shading on the covers and simple lines for the pages.

In the introduction to **FIFTY YEARS OF SERIAL THRILLS**, author Roy Kinnard admits the book "does not pretend to offer an in-depth examination of its subject" but does attempts to "place the serial in its proper perspective by examining the more interesting and memorable films. . . ." Thus this thin volume, with a few scattered stills, provides a patchwork look at movie cliffhangers which is hardly likely to satisfy genre followers.

What the author does is take a look at a title or two from such sound era serial producers as Mascot, Universal, Columbia and Republic, thus trying to highlight the genre by using a few selected titles as examples of the genre as a whole. What Mr. Kinnard has to say about these few titles makes for interesting reading but since so few serials are covered, no real overall picture of cliffhangers and their history can be found. Of some interest is a brief section with feature version and reissue titles for various sound serials plus brief, but interesting, interviews with **FLASH GORDON** stars Buster Crabbe and Jean Rogers. There is also a filmography for Buster Crabbe, but it does not include his final film appearances.

While **Fifty Years of Serial Thrills** makes for passable light reading, it would have been more worthwhile if it had been issued in a low priced soft-bound edition rather than as a \$15 hardback. Genre fans will probably feel it is not worth the money.

—MRP

★ ★ ★ ★ ★

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Interested in trading or mutual sharing with persons in Los Angeles area.

Hermosa Beach, CA 90254

[illegible]



Noel Neill is behind Keith Richards as Jesse James in **THE JAMES BROTHERS OF MISSOURI** (1950, Republic). [WOY Collection.]

Noel Neill Interview

by Robert Pilik

Strangers don't stare at Noel Neill any more - at least, not like they used to.

"Every now and then someone will look at you and try to place you," the perky 5-foot-2 former actress explained recently in a telephone interview.

"It's a little embarrassing. I don't want to come out and say 'I'm Lois Lane.' That's too egotistical."

Yet to millions of youngsters in the 1940s-50s, Neill was Lois Lane first in two **SUPERMAN** movie serials, then in the long-running television show.

Now retired and living in Studio City, California, Neill appeared in dozens of movies, including a **High School Hero** series, westerns and musicals. Some of her better-known films include **HERE COME THE WAVES** (1944) with Bing Crosby, **AN AMERICAN PARIS** (1951) with Gene Kelly and **SUBMARINE COMMAND** (1951) with William Holden.

But it was the role of the lady reporter who has a crush on Superman that her fans remember most, perhaps because the **SUPERMAN** television show

can still be seen in many areas around the country via cable television.

"The show is still shown all over the world," Neill said. "I think it's one of the few shows the children can enjoy. It's non-violent, the last 52 episodes we made here in color, and the stories are good, solid scripts with morals to them."

Neill was born in Minneapolis, Minnesota, the daughter of a newspaper editor. "I was supposed to go to school and then work on Dad's paper," she said. "But I came to Hollywood on vacation, and, to make a long story short, I got into movies through the help of friends.

"Everything went well, one thing led to another, and I never did get back to college," added Neill.

While her parents may have been a bit surprised at the turn of events, they never tried to change her mind. "They went along with it," Neill said. "Dad probably wanted me to go on to college, but they didn't mind. But things in Hollywood were much nicer in those days than they are now."

Her first film was **HENRY ALDRICH FOR PRESI-**



Clayton Moore as Jesse James tries to get information from Tom Steele as Noel Neill looks on in this scene from **THE ADVENTURES OF FRANK AND JESSE JAMES** (1948, Republic). [WOY Collection.]

DENT in 1941 and she began to work in Monogram and Columbia films, some for producer Sam Katzman, as well as some big-budget movies at Paramount.

"I'd worked with Mr. Katzman on several serials, so he knew my work. My agent got me the job on the **SUPERMAN** serials," she explained.

Little time was wasted making the two Columbia serials: **SUPERMAN** (1948) and **ATOM MAN VS. SUPERMAN** (1950). Each took about one month to shoot and as Neill explained, "You worked long hours, about six days a week."

The two serials starred Kirk Alyn as Superman and Tommy Bonds as Jimmy Olsen. Alyn was an established serial star already and Bonds had played Butch in the "Little Rascals" comedy series.

"I really didn't have much to do in the serials," Neill stated. "Tommy Bond and I mostly just got tied up and waited for Superman to rescue us."

"The serials were very male-oriented," she continued. "If you were a woman, even if you were the lead, you didn't do much but get rescued. The men handled the constant chases and stunts, and they

worked very hard at it.

"I never really had to do stunts, but I could ride a horse or drive a wagon or a stagecoach if the script called for it," Neill said.

Both **SUPERMAN** serials were 15 chapters long, but Neill has never seen either of them. "Most copies were destroyed when the television show came out, and I never got to see either one," she commented. "There are supposed to be some prints somewhere, and I contacted Mrs. Katzman (the producer's widow) to get some, but no one seems to know where they are."

In 1951 RKO Studios presented **SUPERMAN AND THE MOLE MEN** starring George Reeves as the Man of Steel and Phyllis Coates as Lois Lane. The movie, later made into a two-part television episode, served as a pilot of sorts for the early television series.

The same year, the TV show began with the same actors, Coates appeared in the show for the first two years, then left the series to make a pilot that never sold. None of the original serial stars appeared in those first episodes.

"A different company got the TV rights in New

Right: Although she made other serials, Noel Neill will be best remembered as Lois Lane in the two **SUPERMAN** serials and on 80 or so TV episodes. [WOY Collection.]

York, and I don't know if they even knew about the serials, because neither Kirk or Tommy Bonds or I were contacted," explained Neill. "So they did the first 26, then my agent called and asked if I'd like to come back and do Lois Lane again.

"So I got my pad and pencil and did the last 80 or so episodes."

One of Neill's fondest memories of the show was of the star, George Reeves.

"He was a wonderful person," she recalled. "I can't really say enough about him. He was very kind to me as I broke into the group, which was a little difficult."

Reeves died in 1959, two years after the show ended, an apparent suicide victim. "He was very warm and understanding. Everybody loved him and he loved everybody," Neill commented. "That may have been the problem. He was too nice for his own good."

After the SUPERMAN show closed down, Neill left the acting profession.

Explaining why she left, she said, "We were typecast after the TV show. Plus the studios were closing down, and things were changing in Hollywood."

"Everything was in chaos," she continued. "All the people I knew in Hollywood, the nice people, were gone, replaced by young hot dogs from New York.

"Plus, I was married in 1953 (she is now divorced) and there really was no reason for me to work," she said.

Yet Neill was destined to appear in another **SUPERMAN** movie, this one with a bigger budget than all the television shows combined.

Neill and Kirk Alyn made cameo appearances in the 1978 Warner Bros. movie **SUPERMAN**, playing the parents of Infant Lois Lane. In their brief scene, the young Lois spots Superman from the window of a passing train, and Neill tells her to come away from the window.

The scene was a short one and was cut from the final version. However, when **SUPERMAN** was shown last year on television, the scene was reinserted, giving fans their first look at Neill in a movie in many years.

"It was great fun doing the scene," Neill admitted. "We filmed that part in Canada, and we didn't meet Christopher Reeve or Margot Kidder there, since they were filming in England."

"Later we did get to meet them and watch them filming a flying scene. They used wires, something we never did."

As Neill explained, the flying scenes in the television show were done with back-screen projection



and a plastic platform.

"There was a metal pole that could be hidden from the camera to hold you up. So you wore a bathing suit and laid down on the platform, then they sewed your clothes up the side."

Neill traveled the college lecture circuit in the late 1970s, and enjoyed talking to her fans, but with the recent depression causing schools to tighten budgets, she said, the college offers have dried up.

"Nowadays I travel, play golf and bridge and just enjoy life," she said. "Sometimes I'll do a talk show. For example, I recently did a segment on ENTERTAINMENT TONIGHT."

And occasionally, she'll turn on the television and watch one of the old SUPERMAN shows. "I don't watch them regularly, but I'll turn them on if I'm at home and not busy.

"I see them and say, 'Oh, yes, I remember that one.' And it brings back memories, of making the shows and what you were doing in those days."

—RP

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YOUR AD COULD BE WORKING IN THIS SPACE



A publicity photo of Richard Simmons for **MAN WITH THE STEEL WHIP** (1954, Republic). Note the costume matches Allan Lane's from **DAREDEVILS OF THE WEST** (1943, Republic) so stock footage could be used from this film. [Author's collection.]

RICHARD SIMMONS: Serial to Sergeant

by Paul Dellinger

It's happened hundreds of times in serials and westerns, or so it seems: the stagecoach is careening down the dusty road at top speed, the kingpin pops out of the rig connecting the horses to the stage, and we know a spectacular smashup is only seconds away.

It happened in Republic's last western serial, too — but it wasn't supposed to happen.

The 12-episode serial was titled **MAN WITH THE STEEL WHIP**, and starred Richard Simmons — television's future "Sgt. Preston" — as a masked rider called "El Latigo," wearing a black costume with light flowery decorations that we seemed to have seen a time or two before in the Republic serials (in **ZORRO'S BLACK WHIP**, **SON OF ZORRO**, **GHOST OF ZORRO** and **DON DAREDEVIL RIDES AGAIN**, to be specific).

"We had lots of accidents on that thing," Simmons recalled during a conversation when he was a guest at the 1983 Western Film Fair at Charlotte, North Carolina.

One of them involved the ever-present stagecoach chase. The script called for Simmons to do the driving. There were supposed to be passengers inside the coach, but the figures were actually just dummies. David Sharpe, stuntman extraordinary, was supposed to be the bad guy on horseback chasing after the coach and firing at it.

The camera crew, Simmons recalled, was driving along what was called the insert road — the paved road that allowed Republic to run a car alongside its various horse and stage riders and film them alongside, instead of having them ride up to and then away from a stationary camera. Simmons was supposed to be firing back at Sharpe with a rifle, which he had to cock each time while still controlling the team of six horses.

He noticed something funny. Instead of shooting at him, Sharpe was yelling at him. As Sharpe got closer, Simmons said he could make out the words: "Get off of that thing and jump on the horses! The pin came out of the wheel!"

Luckily, the road on which Simmons was driving the stage had been straight up to that point, but there was a curve up ahead and no question of what would happen — the horses would go around it but the coach wouldn't.

It all happened very quickly, but Simmons did have time to notice that the camera truck had stopped well back from the curve. The camera crew didn't want to have the coach turn over on **them**.

"No way I could've stopped those horses, and Dave knew it," Simmons said. "He yelled, 'Get off that thing, the pin fell out! Well, that didn't take a lot of encouragement.'"

He wrapped the reins together and tossed them forward, then tossed himself from the coach onto the back of one of the horses. "We hit that turn, and the darned wagon just left the premises," Simmons said, able to laugh about it by then, nearly 30 years later. The camera crew kept right on filming, he said, even though the crash wasn't used in the serial. "They probably used it as a stock shot for something else."

The same artist's version of a masked rider astride a rearing horse which had been used behind the credits of **ZORRO'S BLACK WHIP** and on the chapter cards of **GHOST OF ZORRO** was used again to introduce **MAN WITH THE STEEL WHIP**. Since the costume was similar to that worn in those other two serials and in **DON DAREDEVIL RIDES AGAIN** (which itself used stock footage from **ZORRO'S BLACK WHIP**), it allowed the use of stunts involving the masked heroes from the previous chapter-plays. One way a perceptive viewer might spot the insertions was to check out El Latigo's gun handle. It was a stag handle, while all those in the other serials used simple black gun butts.

Simmons was also given a black horse to ride, like the other three masked look-alikes. In fact, there were three black horses used in the serial, he said, "and I wore those horses out every day." Representatives of the Society for the Prevention of Cruelty to Animals were on hand to make sure none of the animals were over-worked, which is why the horse had substitutes. The horses had someone looking out for them, Simmons reflected wryly. "Nobody looked out for you."

MAN WITH THE STEEL WHIP was released in 1954. Republic would make only two more serials — **PANTHER GIRL OF THE CONGO** with Phyllis Coates and Myron Healey, and **KING OF THE CARNIVAL** with Harry Lauter, both in 1955. More than a quarter of Republic's serials in the previous 18 years had been westerns, and seven had been based on the Zorro character or a masked rider that resembled that character. **MAN WITH A STEEL WHIP** would wind up Republic's work in both those categories.

Simmons had not realized it was Republic's last western serial. "They probably took one look at that and said we're not gonna make anymore," he joked.

The story has rancher Jerry Randall, played by Simmons, trying to head off trouble between Indians and whites by reviving a tribal legend in the form of the masked El Latigo (translated as "The Whip"; interestingly, that was also how Linda Stirling's masked rider was known in **ZORRO'S BLACK WHIP**, in which the name "Zorro" was mentioned nowhere but in the title). Both teacher Nancy Cooper (Barbara Belstar), who had taught on the Indian reservation, and the chief of the tribe (Pat Hogan) are in on Ran-

dall's secret identity. In the 10th chapter, Randall also reveals it to the local sheriff (Roy Barcroft, playing a good guy for a change. He was up to his usual villainy in **SON OF ZORRO**, **GHOST OF ZORRO** and **DON DAREDEVIL**).

The villains this time are veteran stuntman Dale Van Sickel as the chief action heavy, smooth Mauritz Hugo as the brains heavy who wants to stir up trouble with the Indians to acquire the gold on their land, and Lane Bradford, who had been an action heavy in **DON DAREDEVIL**, decked out this time in white man's clothes but with Indian pigtailed.

One of the serial's gimmicks was to have El Latigo wrap his whip around the top of a barn and then climb up it. Simmons had been doing his own stunts in the serial, but said he didn't think he could haul himself up the side of the barn. "You want us to get a stuntman?" he was asked. "Yeah, get a stuntman," he said.

The stuntman couldn't do it, either. The whip was just too small to grip and pull up on.

Simmons came up with the solution. He told them to film him climbing **down** the barn with the whip. "What good will that do?" he was asked. "You run it **backwards**," he explained.

They did, and it worked fine, except for one thing. When they went in and saw the rushes, there was one little flaw after El Latigo had made his "climb" up the side of the barn. "How are we going to get rid of the whip?" the film technicians asked. "That's not my problem," Simmons said.

MAN WITH THE STEEL WHIP was Simmons' only serial, but it was far from his only film work. He appeared in more than 60 films while under contract to MGM before serving in World War II with the 8th Air Force. He had roles in such movies as **SEVEN SWEETHEARTS** (his first, a 1942 musical with Kathryn Grayson and Van Heflin), as well as radio shows such as **THE LIONEL BARRYMORE SHOW** and **THEATER OF THE AIR**. After the war, he appeared in such movies as **LADY IN THE LAKE**, **A STAR IS BORN**, **COMMAND DECISION** and **BATTLE CIRCUS**. His last film was **SERGEANTS THREE**, a 1962 version of **GUNGA DIN** in a western setting with Frank Sinatra, Dean Martin, Peter Lawford, Sammy Davis, Jr. and Joey Bishop. He is frequently seen these days on CBN-TV re-runs of **CALL OF THE WEST** (which, in turn, are actually re-runs of TV's old **DEATH VALLEY DAYS**).

It seems appropriate that Simmon's last movie role should have been in **SERGEANTS THREE**, since it was the role of a sergeant for which he is best known. He played the title role in **SERGEANT PRESTON OF THE YUKON**, which was broadcast from September 29, 1955 to September 25, 1958 over CBS on Thursday nights at 7:30 p.m. (It enjoyed a season of re-runs during 1963 and 1964 on Saturday afternoons on NBC, and has been seen elsewhere in syndication.)

The series about "Sgt. Preston and his great dog,

Yukon King, began as an ABC radio show in 1947 titled **CHALLENGE OF THE YUKON**. It continued through 1955 with Jay Michael, Paul Sutton and Brace Beemer playing Preston. Sutton, an actor who appeared on the screen in earlier days, is the best-remembered radio version of Preston. In 1938, he had portrayed a villain called "The Fox" in the William Boyd/"Hopalong Cassidy" movie, **IN OLD MEXICO**. (It was one of the few times a villain staged a comeback in a western series. The Fox originally appeared in a 1937 Hoppy film, **BORDERLAND**, where he was played not by Sutton but by Stephen Morris, later known as Morris Ankrum.)

The radio series was produced by the same people who created **THE LONE RANGER** and **THE GREEN HORNET** out of the WXYZ studio in Detroit, Michigan. George W. Trendle was the guiding force behind those shows, and Fran Striker was the chief writer. All three shows were introduced by pieces of classical music — the **William Tell Overture** for **THE LONE RANGER**, **The Flight of the Bumblebee** for **THE GREEN HORNET**, and the **Donna Diana Overture** (by Emil Von Reznicek) for **SGT. PRESTON**.

Toward the end of the radio series, when no new **LONE RANGER** shows were being produced (the long-running series was by then in re-runs), Sutton was replaced as Preston by Beemer, who had been the voice of **THE LONE RANGER** for so many years. Interestingly, the inspector in the **PRESTON** radio series, inspector Conrad, was always played by John Todd — the same man who played Tonto on the **LONE RANGER** radio show.

Jay Michael, who is credited in several books on old radio as having played Preston briefly on the radio series, is better known for his villainous radio roles. He played Butch Cavendish, the outlaw whose gang ambushed a group of Texas Rangers, killing all but one "lone Ranger" who survived to track him down — and keep tracking him down in future episodes whenever he escaped prison. On the **PRESTON** series, he played a crook named Spike Wilson who had killed Bill Preston's father and prompted Preston to join the Royal Canadian Mounted Police to apprehend him. In the later episode recalling how Preston became a sergeant, Preston must track down Wilson again after the criminal escapes jail.

Wilson had killed Preston's father, Cavendish had killed the Lone Ranger's brother (Captain Dan Reid, who was leading the Ranger band). Jay Michael really got around.

The WXYZ technicians were justly proud of Yukon King, a dog who existed on radio solely through their sound-effects work. "It's Yukon King, swiftest and strongest lead dog in the Northwest, breaking the trail for Sgt. Preston of the Northwest Mounted Police, in his relentless pursuit of lawbreakers," the narrator would tell us each afternoon when the radio

Continued on page 3

THE ONLY PUBLICATION ON THE SERIALS OF YESTERYEAR



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3. **Trader Tom; Harry Lauter interview; Superman; John Hart interview; more.**
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 17. **The Rocketsuit Saga; Larry Stewart interview cont.; Undersea Kingdom part 1; more.**
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